

Muni money: fare hikes, parking fees, and the battles to come p8

Newsom's GOP-style no-new-taxes budget p10

# GUARDIAN

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## EDITOR'S NOTES

By Tim Redmond  
tredmond@sfbg.com

The absolute most stunning statement of how messed up the state of California is emerged last week from the state director of finance, explaining why the proposed budget cuts fall so heavily on services for the poor. Let me quote directly from *The New York Times*:

"Government doesn't provide services to rich people," Mike Genest, the state's finance director, said on a conference call with reporters on Friday. "It doesn't even really provide services to the middle class."

"You have to cut where the money is," he added.

Um ... government doesn't provide services to rich people? What about, say, the roads they drive on, and the airports they fly in and out of? What about the vast sums the state spends putting out fires that threaten wealthy enclaves in Southern California? What about the public education system, which trains workers for businesses? What about the entire criminal justice system, which exists to a significant extent to prevent poor people from taking rich people's money?

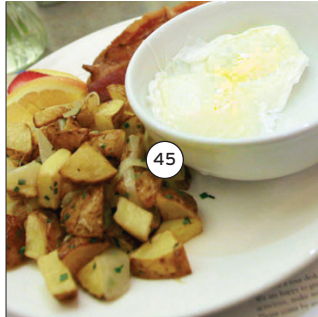
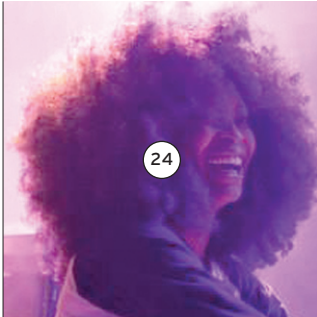
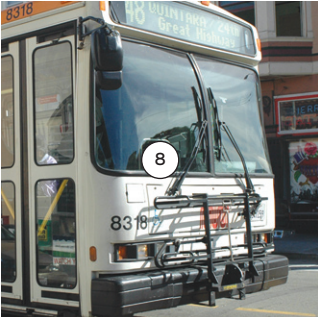
Do you think Sergey Brin and Larry Page would have become Google billionaires if the Internet — developed and paid for by the government — didn't exist?

No. Federal, state, and local governments all spend money on CONTINUES ON PAGE 5 >>

## The truth in black and white

The vision of Robert Frank's 50-year-old masterpiece *The Americans* — on view at SFMOMA — couldn't be more relevant to Obama's U.S. p39

PARADE—HOBOKEN, NEW JERSEY, 1955 BY ROBERT FRANK



EDITORIALS 5  
NEWS + CULTURE 8

GREEN CITY 16  
PICKS 18

TRASH 22  
MUSIC 22

SUPER EGO 26  
VISUAL ART 39

STAGE 41  
FOOD + DRINK 45

FILM 48  
CLASSIFIEDS 54



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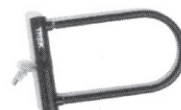
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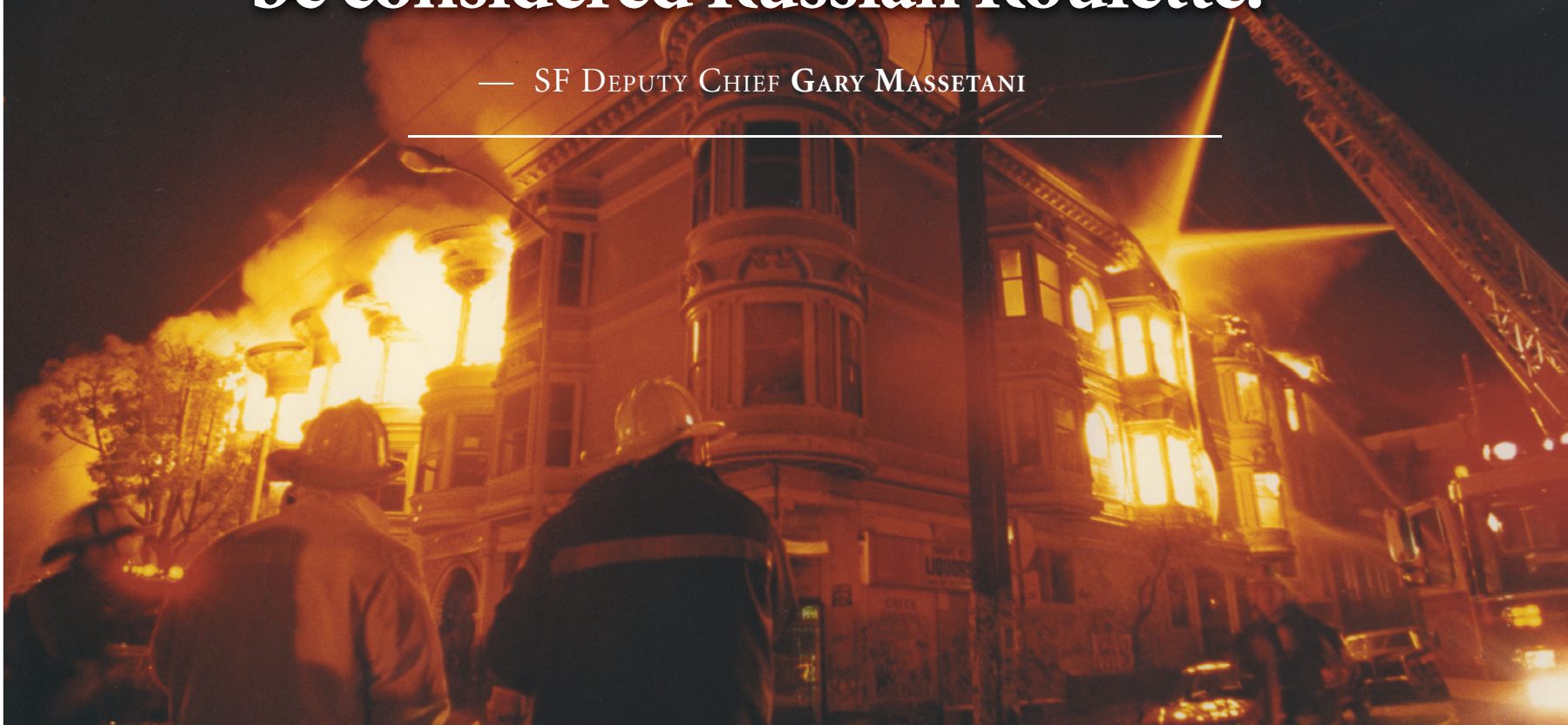
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# Open Letter to Attorney General Jerry Brown: Drop the Charges Against the SF 8!

I am writing to join with Nobel Peace Laureates Desmond Tutu and Mairead Corrigan Maguire, as well as Cynthia McKinney, Danny Glover, Cindy Sheehan and others, in an international call to drop the charges against the SF 8.

The eight are elders and activists formerly associated with the Black Panther Party who have devoted their lives to serving their communities. Four are local to California. Richard Brown and Richard O'Neal are from San Francisco and have been known and deeply respected in social service circles for over 20 years. Hank Jones and Ray Boudreaux are well known and loved community activists in the Los Angeles area.

Prosecution of the case against these men is now over 37 years old. Although this is a California state and not a county prosecution, the cost of the case, which is in the millions, is being borne by the City of San Francisco at the precise moment when vital services are in jeopardy due to lack of funds.

Previous attempts to prosecute these men in the 1970s were dismissed when it was revealed that so-called "confessions" were the product of torture by the New Orleans police department.

The SF Board of Supervisors has already gone on record as opposing torture. I call on all officials to do so as well, to reject prosecution based on the results of torture, and to do everything in your power to re-establish the priority of serving the needs of the communities of San Francisco and the State of California.

People in the Bay Area have a proud history of defending human rights and social justice. I urge Attorney General Jerry Brown to drop the case against the SF 8 now.

## *Signers of the International Call*

The Most Reverend Dr. Desmond Mpilo Tutu, *archbishop emeritus of Cape Town, primate of the Church of the Province of Southern Africa; Nobel peace laureate 1984* • Mairead Corrigan Maguire, *Community of Peace People, Northern Ireland; Nobel peace laureate 1976* • Betty Williams, *Community of Peace People, Northern Ireland; Nobel peace laureate 1976* • Darryl Jordan, *director, American Friends Service Committee Third World Coalition; Nobel peace laureate 1947* • William Wardlaw, *Executive Director's Leadership Council, Amnesty International; Nobel peace laureate 1977* • Danny Glover, *award-winning actor and activist* • Cindy Sheehan, *peace activist and 2008 congressional candidate* • Cynthia McKinney, *2008 presidential candidate, Green Party; former Georgia congresswoman*

## *Signers of the Open Letter (partial list)*

**Ramona Africa**, co-founder, MOVE organization • **Adjoa A. Aiyetoro**, assoc. prof. of law, U of Arkansas • **Jahahara Amen-RA Alkebulan-Maat**, past chair, Nat'l Coalition of Blacks for Reparations in America • **Ashanti Alston**, co-chair, Jericho Amnesty Movement • **All of Us or None** • **Max Anderson**, Berkeley City Council • **ANSWER Coalition** • **Helen P. Arnold, Esq.**, Chicago National Conference of Black Lawyers • **Curtis Austin**, assoc. prof., director of Center for Black Studies, U of So. Miss. • **Ellen Barry**, 1998 MacArthur fellow • **China Brotsky**, senior vice president, Tides Foundation • **Rev. Lea D. Brown**, senior minister, Metropolitan Community Church • **Amos Brown**, president, NAACP, Northern Calif. Chapter • **California Prison Focus** • **Center For Constitutional Rights** • **Noam Chomsky**, prof. (retired), MIT • **Ward Churchill**, AIM/Rainbow Council of Elders • **Chinosole**, writer, activist • **Kathleen Cleaver**, senior lecturer, Emory Law School • **Artnelson Concordia**, Bayan USA • **Terry Collins**, co-founder & programmer, KPOO • **Marjorie Cohn, Esq.**, president, National Lawyers Guild • **Common**, activist, peacemaker, rapper, actor • **Angela Y. Davis**, prof. emeritus, UC Santa Cruz • **Lenore Jean Daniels**, Ph.D., *Black Commentator* • **Michael Deutsch, Esq.**, People's Law Office, Chicago • **Melvin Dickson**, editor, *Commemorator* • **Harvey Dong**, instructor, Asian American Studies, UC Berkeley • **Emory Douglas**, former minister of art and culture, Black Panther Party • **Roxanne Dunbar-Ortiz**, prof. emeritus, CSU East Bay • **Jeff Duncan-Andrade**, asst. prof., co-director, Raza Studies and Interdisciplinary Studies, SFSU • **Ecumenical Peace Institute/CALC** • **Allan Fisher**, exec. committee member, S.F. 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Nozomi Ikuta**, co-chair, Interfaith Prisoners of Conscience Project, United Church of Christ • **Ron Jacobs**, author and journalist • **Billy X Jennings**, Black Panther Party historian, Sacramento • **Jose (Cha-Cha) Jimenez**, founder, Young Lords Party • **Archbishop Franzo Wayne King**, founder and pastor, St. John Will-I-Am Coltrane African Orthodox Church • **Jane Kim**, commissioner, SF Board of Education • **Yuri Kochiyama**, renowned nuclear disarmament & political prisoner activist • **Terry Kupers, M.D.**, psychiatrist and author • **Talib Kweli, M.C.**, co-founder of Black Star • **Pierre Labossiere**, co-founder, Haiti Action Committee • **Tom Lacey**, chair, SF Peace & Freedom Party • **Gloria La Riva**, Media Workers Pres. • **Legal Services for Prisoners with Children** • **Lesbians and Gays Against Intervention (LAGAI)** • **José E. López**, exec. director, Juan Antonio Corretjer Puerto Rican Cultural Center • **Chokwe Lumumba, Esq.**, civil & human rights attorney • **Rukia Lumumba**, board member, National Council of Black Lawyers • **Kim-Shree Maufas**, president, SF Board of Education • **Eric Mar**, SF Board of Supervisors • **Jeff Mackler**, national secretary, Socialist Action • **Robert Meeropol**, exec. director, Rosenberg Fund for Children • **Robert L. Meola**, chairperson, Berkeley Peace and Justice Commission • **Alejandro Luis Molina**, co-coordinator, National Boricua Human Rights Network • **Meshá Mongé-Irizarry**, exec. director, Idriss Stelley Action & Resource Center • **Mos Def**, actor, rapper, activist • **Minister Christopher Muhammed**, Nation of Islam • **National Boricua Human Rights Network** • **Gus Newport**, former Berkeley mayor • **Dorsey Nunn**, co-director, Legal Services for Prisoners with Children • **Kiilu Nyasha**, talk show host, columnist, *SF BayView* newspaper • **Out of Control, Lesbian Committee to Support Women Political prisoners** • **Ozomatli**, musicians • **POOR News Network** • **Prison Activist Resource Center (PARC)** • **Andrea Pritchett**, Cop Watch, Berkeley • **Jim Queen**, renowned Bayview activist • **Margaret Randall**, author, poet and journalist • **Mary Ratcliff**, editor, and **Willie Ratcliff**, publisher, *SF BayView* newspaper • **Radical Women** • **Ninotchka Rosca**, GABRIELA Network • **Penny Rosenwasser**, Middle East Children's Alliance • **The Ruckus Society**, Oakland • **Mark Sanchez**, former president, SF Board of Education • **Art Sato**, program host, *In Your Ear*, KPFA • **Carolyn S. 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Williams**, renowned civil rights activist • **Kriss Worthington**, Berkeley City Council • **Nellie Wong**, UPTC/CWA 9119 • **Merle Woo**, Asian Pacific American Labor Alliance • **Howard Zinn**, author, historian

*(Individuals' organizations are listed for identification purposes only. For more information and a complete list of signers, please go to [FreeTheSF8.org](http://FreeTheSF8.org).)*



6.3.09

## EDITOR'S NOTES

CONT&gt;&gt;

services for the rich. And by and large, those services don't get cut when budgets are busted, and by and large, the rich don't pay their fair share for the services they get — and by and large, nobody in politics talks about that when these nasty decisions get made.

It doesn't have to be this way. Let's just remember that as 900,000 kids lose their health insurance and California becomes, in the words of Mayor Gavin Newsom, the first state in the industrialized world to have no welfare system at all. It doesn't have to be this way.

Cutting services for the poor, as opposed to cutting things rich people want and need, or making them pay a tiny bit more to keep society stable, is a political choice.

The American Federation of State, County, and Municipal Employees just put out a fascinating document looking at alternatives to the governor's cuts — including a bunch of things that can be done without the two-thirds vote required to raise taxes. There are, for example, about \$2.5 billion worth of useless and wasteful tax loopholes identified by AFSCME that could be closed (hurting the rich, helping the rest of us). That would save a lot of health and welfare programs.

San Francisco has choices, too. Downtown parking fees hit wealthier people; Muni fare hikes are a tax on the poor. A congestion management fee on downtown would overwhelmingly hit wealthier commuters; cuts in public health overwhelmingly hit the poor. The Tenderloin's Community Justice Center hurts low-income people (and helps rich tourists and the hotels scare away the homeless).

The thing that kills me is that some of us have been saying over and over — for years and years — that the city needs to develop a better tax system (which will require a public vote) to minimize these cyclical crises. And some of us have been pointing out that a public power system would generate several hundred million a year (and that private power is sucking \$600 million a year out of the local economy).

Do we have to keep blundering from disaster to disaster? For how long? **SFBG**

## THIS MODERN WORLD



## How to repeal Prop. 8

**EDITORIAL** When the late Sup. Harvey Milk was fighting to defeat the Briggs Initiative, a statewide ballot measure that would have barred gay people from teaching in public schools, he repeatedly made the point that the more Californians met and interacted with openly gay and lesbian people, the less likely the voters would be to sanction discrimination. Mayor Gavin Newsom made the same basic point in his statement following the horrifying Supreme Court decision that legalized discrimination in this state.

"I know many of my fellow Californians may initially agree with this ruling," he said, "but I ask them to reserve final judgment until they have discussed this decision with someone who will be affected by it."

"Please talk to a lesbian or gay family member, neighbor, or coworker and ask them why equality in the eyes of the law is important to every Californian."

That ought to be the theme of the November 2010 ballot measure that seeks to overturn Proposition 8.

It's going to be a tough, uphill battle — after all, the voters just passed Prop. 8 last fall. But the campaign

against it was, almost everyone now agrees, fatally flawed — the TV ads spoke in platitudes, there was almost no use of the words "gay" or "lesbian," and, perhaps most important, no coherent, grassroots effort to convince swing voters by making connections between them and the queer community. And there was far too little outreach to black and Latino voters.

And the tide of national sentiment is turning, far faster than anyone expected. Maine and Iowa recently legalized same-sex marriage. The New York Assembly has passed a marriage equality bill and, if it clears the state Senate, the governor has promised to sign it. By the time the 2010 election rolls around, gay marriage will be sweeping the country, and California will be way behind. And, of course, every year a new group of 18-year-olds gets the right to vote — and that demographic is heavily in favor of marriage equality.

So there's no question that Prop. 8 can be overturned — and placing the issue on the same ballot as the governor's race will sharpen the issue, force the candidates to take a stand, and generate additional voter turnout.

This time, though, the campaign

has to be much more inclusive. The soft-pedal-homosexuality-and-pretend-queers-don't-exist approach didn't work. The write-off-the-black-community-and-religious-voters gambit backfired. Harvey Milk was right: Gay people and their allies need to be everywhere in this next fight, and need to take the message directly to those moderate voters who are going to think differently about someone they have met and talked to than about some image the right-wing nuts have conjured up.

Straight supporters of same-sex marriage need to be deployed properly. Newsom spent much of his time during the No on 8 campaign appearing before adoring crowds in places like the Castro District, which was a waste of time; he needs to be in Walnut Creek. African American ministers like the Rev. Amos Brown ought to be visiting churches in conservative areas and trying to make inroads. Art Torres, the former chair of the state Democratic Party, came out this spring and is popular among Latino voters.

We agree with Newsom. It's time to start this campaign, now. But this time, let's get it right. **SFBG**

## A hard look at the prison budget

By Hadar Aviram

**OPINION** Last week's grim budget news from Sacramento reminded me of Edward Lorenz's often-quoted maxim, according to which the flap of a butterfly's wings in Brazil sets off a tornado in Texas. California's budget, which we have consistently ignored and abused since the passage of Proposition 13, turns out not to have been limitless. And many residents, for whom our prison system had been invisible, may have found out for the first time that our correctional apparatus constitutes more than 7 percent of the state's annual budget. Perhaps we are finally ready to become aware of the impact of our prisons on our wallets — and our lives.

Californian prisons are at nearly 200 percent capacity; 170,000 people are kept behind bars, and many more are under parole or probation supervision. The prison medical system has been declared unconstitutional by the federal courts and handed to a receiver. Among the many reasons for this catastrophe are our irrational sentencing scheme, a collage of punitive voter initiatives approved since the 1980s, and our deficient parole system, which leads 70 percent of those released back into prison for largely technical parole violations. Not only is this system inhumane and counterproductive, it's also expensive: it costs about \$40,000 dollars a year to keep a prisoner behind bars, and much more to treat aging, infirm prisoners who are in the system due to legislative constructs such as the three strikes law.

The silver lining of the budget crisis is the opportunity to rethink our social priorities and

CONTINUES ON PAGE 6 >>



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Project Open Hand was founded in San Francisco in 1985 by Ruth Brinker, a retired meal service manager, who began preparing meals in a church basement for seven people with AIDS. The first grassroots response to the nutritional needs of people with AIDS in the nation, Project Open Hand continues to be a model for similar organizations around the world. In 1989, Project Open Hand started serving people with AIDS in Alameda County. In 1998, Project Open Hand furthered its reach and began serving congregate lunches to seniors at various sites throughout San Francisco. At the beginning of 2000, Project Open Hand expanded its services to provide Meals with Love to people who are homebound and critically ill.

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# PRISON

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reassess how we may transform them to make the system less expensive and cumbersome. The indications of this transformation are everywhere: the resuscitated debate on marijuana legalization (and taxation); prioritizing violence and public harm over other offenses; a reinvigorated public discussion regarding the usefulness, and costs, of the death penalty; avoidance of expensive prison expansions; the national crime commission initiative, propelled by the failure of the War on Drugs; and the California Sentencing Commission Bill, which will soon come before the Assembly for a third reading.

Californians may not be as punitive as voter initiatives suggest. When informed of the existence of prison alternatives and of their costs, the public tends to choose less punitive options. Our current mentality of scarcity presents, therefore, a remarkable chance to decrease the size of our inmate population. This would lead not only to immense savings, but also to the release of many people who don't belong behind bars. How we use this opportunity, however, depends on our ability to imagine, and implement, a new set of priorities.

We must understand that short-term, emergency measures of mass releases will be ineffective unless we use this opportunity as a catalyst to rethink our beliefs on corrections. Without a strong set of rehabilitative and reentry programs, many of those released under the new policy will return to the prison system. If we want to avoid more expenses, and a revolving prison door, we must reform and rationalize our sentencing regime to conform to sensible, fact-based principles, rather than political fads and panics.

Such measures are the flaps of the proverbial butterfly's wings, and if we act not only swiftly, but deeply and wisely, we may be able to escape the tornado.

Hadar Aviram is associate professor of law at Hastings College of the Law and the author of the California Corrections Crisis blog, [www.californiacorrectionscrisis.blogspot.com](http://www.californiacorrectionscrisis.blogspot.com).

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE

## Round one

### Muni battle kicks off budget showdown season at City Hall

By Sarah Phelan  
sarah@sfbg.com

The Board of Supervisors' narrowly thwarted attempt to reject the Municipal Transportation Agency's 2009-10 budget was the first in a wave of anticipated showdowns between Mayor Gavin Newsom and the progressives this summer as budget season gets underway.

The mayor appeared to win this particular showdown when the board voted 6-5 not to reject the MTA deal May 27, although the skirmish helped progressives voice their concerns over Newsom's budget priorities. It also gave board President David Chiu the opportunity to conduct a masterful interrogation of MTA executive director Nat Ford that set the stage for Sup. John Avalos to try to place a charter amendment on the November ballot that would make MTA more accountable and accessible.

That said, the final MTA deal — which closes a \$129 million deficit on the backs of Muni riders (through service cuts and fare hikes) rather than motorists (MTA governs all parking revenue) by a ratio of about 4-1 — seems to be inconsistent with San Francisco's official "transit-first" policy.

Chiu was the first to suggest rejecting the deal when it became clear that the Mayor's Office has been using the MTA as a backdoor ATM, authorizing \$66 million in work orders for things like salaries for Newsom's environmental

aides and compensating the police department for vaguely defined security services.

The practice made a mockery of Prop. A., which voters approved in 2007 to increase funding to Muni by \$26 million annually. But since then, work orders from unrelated city departments, including the police and Newsom's 311 call center, had increased by \$32 million.

"If people have to pay more for less, they will stop taking Muni," Chiu said at the May 6 Budget Committee hearing on the MTA budget.

Sup. David Campos also took issue with the work orders and service cuts. "Whatever money riders of Muni pay into the system should be used for public transportation," Campos said.

In the end, Chiu got the agency to trim \$10 million from its budget, restore \$8.6 million in proposed Muni service cuts, and delay the increases that seniors, youth, and the disabled will pay for fast passes. In exchange the board voted 6-5 May 12 to drop its MTA's budget challenge, allowing fares to increase to \$2 and for services to be reduced. Sups. Campos, Avalos, Ross Mirkarimi, Chris Daly, and Eric Mar dissented.

"We needed to work this out so we can move forward on the myriad issues before us," Chiu said.

But led by Avalos, who chairs the board's powerful Budget and Finance Committee, the progressives revived the issue the next day. "Given our grave economic crisis, we owe it to seniors, youth, and

other low-income Muni riders to come up with a better budget, one that ensures Muni accessibility and accountability," Avalos said.

Instead of increasing fares and cutting services, Avalos suggested that the MTA extend meter hours to evenings and Sundays. For a moment, it looked as if the progressives would be able to muster the seven votes needed to reject the deal. Ultimately Chiu, Sophie Maxwell, and the other MTA budget opponents stuck to the deal, which was reapproved May 27.

But the episode underscores why Avalos wants to reform the composition of the MTA board. Currently the mayor appoints all seven members. The only thing the supervisors can do is confirm or reject his nominations.

The mayor also appoints MTA's executive director. Under Newsom, Ford was hired to the post for \$316,000 annually, making him the city's highest paid employee and someone who feels accountable to the mayor. "In all the cities, the mayor takes the heat for the transit system," Ford told the *Guardian* when challenged on his agency's seeming lack of independence.

But under Avalos' amendment, the mayor and the Board of Supervisors would each nominate three board commissioners while voters would elect the seventh. "The new MTA board composition will create greater checks and balances and also ensure that the MTA director is not solely accountable to one



Muni fares increase to \$2 on July 1, thus doubling under Mayor Gavin Newsom's tenure.

GUARDIAN PHOTO BY CHARLES RUSSO

person, but to a board that is more representative of the city and county of San Francisco," Avalos said.

MTA now faces an additional \$10 to \$16 million deficit, thanks to union negotiations and fears that the state will raid city property tax and gas tax coffers. But as part of his budget deal with Chiu, Ford promised that the agency would study extending parking meter enforcement hours to close the gap.

Confirming that the agency dropped a \$9 million a year proposal to extend meter hours citywide after receiving input from merchants, Ford said that "we'll clearly have to revisit parking. We'll be looking at how to administer extended meter hours, and how that impacts churches if we do it Sundays. But we are sitting here with a structural deficit that's been going on for decades. We need

to figure out the revenue streams we need to enhance the system."

Campos thought that a progressive Board of Supervisors should have gotten a better MTA budget. "As Sup. John Avalos and I pointed out, there's almost nothing different between this budget and what was presented last week," Campos said. "I think it's an illustration of how it is not enough to have power. You have to be willing to use it."

But Chiu defended his deal as a necessary way out of the board conflict with Newsom's office. "Nat Ford has committed publicly and privately that he will propose meter hour change. And MTA Board President Tom Nolan has committed that he will ensure that car owners pick up more of the burden, and that if the budget gets worse, the addi-

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"I think it's an illustration of how it is not enough to have power.

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## ALERTS

By Wendi Jonassen  
and Megan Rawlins  
alerts@sfbg.com

### WEDNESDAY, JUNE 3

#### Demand equality

Join LGBT activists to protest the recent California Supreme Court ruling on Proposition 8 and strive to make the voices of all citizens heard and respected in a unified civil rights movement.  
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Calif. Supreme Court Building  
350 McAllister, SF  
415-821-6144  
EqualRightsInitiative@gmail.com

#### Women and war

Coming Home Project, UCSF Health Effects of War, Grand Rounds, and UCTV invite the public to attend a free clinical discussion on the mental health needs of women Iraq veterans.  
12 p.m.-2 p.m., free  
UCSF School of Medicine  
Cole Hall  
513 Parnassus, SF  
contact@cominghomeproject.net

### THURSDAY, JUNE 4

#### Fundraiser for Nadra Foster

Join the Global Elevation Movement, KPFA UPSO, First Voice Media Action, Media Alliance, the San Francisco Bay View, Poor Magazine, Critical Resistance, and COPWATCH for a night of poetry and performances while raising money for the legal fund of Nadra Foster, a victim of police brutality.  
7 p.m.-9:30 p.m.  
La Pena  
3105 Shattuck, Berkeley

#### Globalization and Social Justice

UC Berkeley professor Andrew Barlow discusses his new book, *Between Fear and Hope: Globalization and Race in the United States*. Barlow looks at the relationship between globalization, the economic crisis, and new possibilities for social justice.  
7:30 p.m.-10 p.m., \$5 donation  
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### SATURDAY, JUNE 6

#### Youth, unity and the environmentalism

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BY LLOYD DANGLE



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#### Monthly Good Roads Ride

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10 a.m., free  
17th and Castro streets, SF  
415-431-2453  
info@sfbike.org  
www.sfbike.org/goodroads

#### Free Gaza

On the 42nd anniversary of Israel's

seizure of Gaza, join other activists to protest the U.S. government's role in the region, call for the end of the blockade, and show solidarity with the Palestinians.

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United Nations Plaza  
7th and Market streets, SF  
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#### Vigil for Hugues

Remember Hugues de la Plaza, a young man who died two years ago. SFPD ruled his death a suicide, but the French government countered with a ruling of homicide, opening SFPD to accusations of improperly investigating not just this incident, but others as well.

7 p.m., free  
462 Linden., SF  
415-515-2209  
christophe.schuhmann@gmail.com

#### Monday, June 8

The preliminary hearings in the case of the SF 8, a group of black community leaders arrested in connection with the 1971 killing of a police officer, begins. Join protesters rallying for the dismissal of charges.

8 a.m., free  
San Francisco Superior Court  
850 Bryant, SF  
415-226-1120  
freethesf8@riseup.net  
www.freethesf8.org SFBG

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Jesus rides a bicycle, pressure mounts against budget cuts, "The rich don't use public services"



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NEWS + CULTURE



Mayor Gavin Newsom releases his budget, which now goes to the Board of Supervisors Budget Committee chaired by Sup. John Avalos (seated).

PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

## Shrinking government

Newsom's budget cuts public health and city employees — and includes no new taxes

By Steven T. Jones  
steve@sfbg.com

Mayor Gavin Newsom released his proposed 2009-10 city budget June 1, proclaiming it far better than doomsayers predicted and emphasizing how he minimized cuts to health and human services that he once said could be as deep as 25 percent in order to bridge a \$438 million budget deficit.

"It doesn't come close to balancing on the backs of our health and human services agencies, as some had feared," Newsom told the department heads, elected supervisors, and journalists who were tightly packed into his office for the announcement event.

But there's still plenty of pain in a city budget where the General Fund — the portion of the budget local officials can control — would be reduced by more than 11 percent, its only reduction in recent memory. And at a time when every reasonable Democrat in Sacramento has been nearly begging for tax hikes to prevent budget blood, San Francisco's Democratic mayor proudly proclaimed that there are no new taxes in the budget.

"We didn't raise taxes, and we didn't borrow," he said. You can almost hear that line being repeated in the ads he'll be running as he campaigns for governor.

Newsom proposes slashing the city's public health budget by \$128.4 million, or 8 percent (a total of 400 employees), while the human services budget would take a \$15.9 million hit, or 2 percent. "That's a lot, but by no means is it devastating," Newsom said, noting that he restored some of the deepest cuts that were the subject of alarming public hearings. "I listened to the public comments at the Board of Supervisors... Things got a lot better than the headlines and the hearings."

The proposed budget includes 1,603 full-time-equivalent layoffs, or a 5.8 reduction in the city's workforce, trimming more than \$75.5 million from the general fund budget. In addition, the Department of Health and Human Services is cutting back its workweek to 37.5 hours to further trim costs.

"The smoke hasn't cleared yet and there's a lot of devastation in this budget that isn't being talked about," Sup. John Avalos, who chairs the Board of Supervisors Budget Committee, said at the event. Newsom's budget will be analyzed and then face its first committee hearing June 17, with approval by the full board required by July 31.

"The mayor told us a lot about what's in the budget, but not a lot about what's not in the budget, so we'll spend a few days figuring that

out," board President David Chiu told the *Guardian*.

The budget was aided greatly by more than \$80 million in federal stimulus funds and other one-time revenue sources (such as \$10 million from the sale of city-owned energy turbines) that were used to plug this year's gap and offset cuts by the state and depressed tax revenue.

Although Newsom doesn't want to raise taxes, licenses and fees would go up 41 percent, increasing revenue by \$64 million to \$220 million. Some of those proposed fee hikes range from the cost of parking in city-owned garages to admission fees for city-owned facilities such as the Strybing Arboretum. Muni riders will also see fares hiked to \$2.

There will also be deep cuts to some key city functions. The Department of Emergency Management would take a 24 percent cut under the mayor's plan, while the Department of Building Inspection faces a 20 percent cut to expenditures and a 29 percent reduction in staff.

The Planning Department would also take a hit of about 7 percent, with most of that focused on the department's long-range planning functions, which were slashed by 19 percent to \$4.7 million.

CONTINUES ON PAGE 12 »



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## Newsom CONT. >>

But it's not an entirely austere budget. The police and fire departments have status quo budgets with no layoffs. Travel expenses would increase 13.5 percent to \$2.9 million and the cost of food purchased by the city would rise 127 percent to \$7 million.

The Mayor's Office of Economic and Workforce Development — which often uses public funds to subsidize private sector projects — would get a 32 percent increase, to \$24.7 million.

It's unclear how much the Mayor's Office has shared the budget pain. During the presentation, Newsom said his office's budget has been cut by 28 percent, but he later clarified that was spread over the five years he has been mayor. Yet even that is tough to account for given that some functions have been shuffled to other departments.

The document shows a proposed 60 percent increase in the Mayor's Office budget, although the lion's share of that comes from the Mayor's Office of Housing's one-time financial support for some long-awaited projects, including rebuilding the Hunters View housing and support services project for low-income people connected to the Central YMCA, and an apartment project on 29th Avenue for people with disabilities.

Avalos has said he will look to find money by cutting some of the highly paid policy czars and communications specialists added to the Mayor's Office in recent years, as well as Newsom's cherished 311 call center and the Community Justice Court he created. Supervisors are also expected to resist Newsom's penchant for privatization. Newsom proposed to privatize seven city functions, from jail health services and security guards and city-owned facilities, and to consolidate another 14 functions between various city departments.

Newsom pledged to work with supervisors who want to change the budget, continuing the rhetoric of cooperation that he opened the budget season with in January, which supervisors say hasn't been matched by his actions or the secretive nature of this budget. "This budget is by no means done," Newsom said. "It's an ongoing process."

In fact, Newsom warned that the budget news could be even worse than his budget outlines. Gov. Arnold Schwarzenegger is talking about new cuts that could total \$175 million or more for San Francisco only, although Newsom only included \$25 million of that in his budget because it went to the printer on May 22 and the total hit is still unclear. "So," Newsom said, "we're by no means out of the woods." **SFBG**



**Steven Underhill**  
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## Muni CONT. >>

tional problems won't be balanced on the backs of Muni riders, which was not something we heard last week," Chiu said.

Avalos was less sanguine: "It was a clear moment for the Board of Supervisors to support transit-first and the city's most vulnerable residents."

But he felt that concerns about the deal, and the realization that Newsom is an increasingly absent mayor, will help voters see the need for MTA reform.

"There wasn't a single MTA commissioner or director accessible or accountable to the greater part of San Francisco. But they were responsive to Room 200, the Mayor's Office," Avalos said. "Clearly, we need greater checks and balances."

Mirkarimi observed how, when faced with a crisis, people make practical decisions. "What gets lost when we are in crisis mode is our larger objective," he said. "We are a transit-first city that has strong climate change legislation, and Mayor Gavin

Newsom is constantly campaigning on green issues. So it's counterintuitive for us to broker an MTA budget on the backs of Muni riders and not understand that this deal could diminish that ridership."

But MTA spokesperson Judson True believes that what got lost in the discussion is that, as a result of Proposition A, the agency adopted a two-year budget that slapped drivers with increased rates and fees in 2008 while Muni riders and services were mostly spared.

Things changed, True said, when the economy tanked in 2008 and the MTA was left facing an unprecedented deficit. "At that point we reopened the budget and put everything on the table," True said.

Either way, Chiu has been urging supervisors to move on and focus on the next big thing: the mayor's budget. "There's a half-billion dollar hole in this budget," Chiu said last week. "It'll make this debate look like child's play." **SFBG**

*Steven T. Jones contributed to this report.*

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Thousands took to the streets May 26 to protest the California Supreme Court's decision to uphold Proposition 8. | GUARDIAN PHOTOS BY REBECCA BOWE

# The struggle continues

Marriage equality advocates react, then move into campaign mode

By Rebecca Bowe  
rebeccab@sfbg.com

An estimated 10,000 people turned out in San Francisco May 26 for a day of rallies and marches staged in reaction to the California Supreme Court's decision to uphold Proposition 8, the voter-approved measure passed in November 2008 that outlawed same-sex marriage in

California. Expressing anger and frustration with the news, same-sex couples and advocates for marriage equality nonetheless vowed to push ahead with a new fight to overturn Prop. 8 at the ballot.

"Today's court decision means we have to go back to the ballot," Abdi Soltani, executive director of the Northern California chapter

of the American Civil Liberties Union, told a crowd gathered outside San Francisco City Hall. "The issue is not whether we go back to the ballot. The key question for us to tackle now is what we have to do in order to win at the ballot. That's the difficult work that is ahead for all of us."

It was an emotional day for

same-sex couples. Protesters took to the streets in permitted and spontaneous marches, and 160 arrests were made after a sit-in was staged at Van Ness and Grove streets around midday.

"It's a sad day to be a Californian, as far as I'm concerned. I'm embarrassed," Castro District resident Hank Doonan, standing arm in arm with his partner Michael Talty, told the *Guardian*. Talty displayed his engagement ring. "We're still getting married, and it doesn't matter," he asserted with a note of defiance. "But we're really sad today."

Molly McKay, media director for nationwide same-sex marriage advocacy group Marriage Equality USA, appeared at the San Francisco rally in a wedding dress. "I'm sorry we have to keep fighting the same battle," she told the *Guardian* later. "But I'm proud of all the people who turned out." **SFBG**

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**POLITICS BLOG:** Video, audio, commentary, and more photos from the protests.

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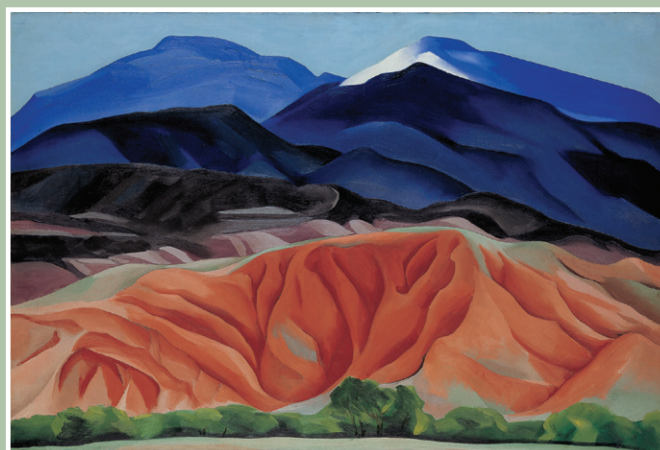
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Images, left to right: Georgia O'Keeffe, *Black Mesa Landscape, New Mexico/Out Back of Marie's II*, 1930; Collection the Georgia O'Keeffe Museum, gift of The Burnett Foundation; © 2009 Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York. Ansel Adams, *Winter Sunrise, the Sierra Nevada from Lone Pine, California*, 1944; Collection the Center for Creative Photography, University of Arizona; © 2009 The Ansel Adams Publishing Rights Trust.



# Blocking the Port

By Melody Parker  
news@sfbg.com

**GREEN CITY** A lawsuit filed against the Los Angeles and Long Beach ports is impeding the Port of Oakland's ability to regulate dirty trucks. In April, a U.S.

District Court sided with the American Trucking Association (ATA), placing a preliminary injunction on both ports' clean truck programs and prompting ports across the nation to amend their clean truck programs to avoid similar lawsuits.

Meanwhile, the Oakland Port Commission was expected to vote on whether to approve a Comprehensive Truck Management Program for the Port of Oakland at its June 2 meeting, which would ban trucks that do not comply with new state air quality regulations and require trucking companies to register with the port.

The Coalition for Clean and Safe Ports (see "The polluting Port," 3/25/09), a mix of environmental, labor, interfaith, and community-based organizations, criticizes the Truck Management Program for falling short of a more comprehensive policy, but blames the shortcomings on the legal injunction secured by ATA. "The litigation has really tied their hands," says coalition director Doug Bloch, who helped organize a June 2 protest against what his group characterized as the trucking industry's "obstructionist tactics."

Rather than targeting clean air regulations, ATA has focused its attack on a ban on low-salaried independent drivers from the port. Proponents of the ban argue that that an employee driver-based system would be more effective than the current system of independent drivers, because the cost burden of emissions upgrades would then fall onto trucking companies rather than independent contractors who often cannot afford emissions retrofits. "Truck drivers are scrambling" to afford retrofits required by stringent air quality regulations that become effective Jan. 1, Bloch notes. While the new rules will help alleviate West Oakland pollution, "they aren't sustainable if the people responsible for meeting them can't pay," he says.

The Port of Oakland commissioned an economic impact study by Beacon Economics, which favored an employee driver-based trucking system over independent drivers for similar reasons.

David Bensman, a labor studies

and employment relations professor at Rutgers University in New Jersey, has studied port trucking extensively. "Deregulation created a hypercompetitive industry where truckers have no bargaining power," Bensman says. The result is a sort of race to the bottom. If the drivers refuse to accept a substandard rate, workers look at the long line of semis waiting, engines running, and see many others willing to work for that low rate. "The American Trucking Association is defending an industry model that is broken," Bensman asserts. "The system is not able to put trucks on the road that are clean and efficient."

ATA, however, believes that forcing truck companies to take on more employees will harm the entire industry's competitive edge. Independent drivers have power and flexibility over their business practices, according to Clayton Boyce of ATA. "They are an independent business because they want to be an independent business. Anyone can give that up and become an employee if they wish," he says. "If they can't run a business and buy the health insurance for themselves and maintain their trucks, then they shouldn't be in that business."

At the Port of Oakland, however, 83 percent of truck drivers are independent, and only 17 percent work under truck companies. A report by the East Bay Alliance for a Sustainable Economy found that 62 percent of 1,500 truck drivers in the Port of Oakland do not have health insurance or the means to buy cleaner trucks. The proposed Comprehensive Truck Management Program does include a provision that would assist independent truckers with emissions retrofits, but the \$5 million allotted doesn't begin to cover the estimated \$200 million price tag calculated by Beacon Economics, according to Bloch.

The Port of Oakland's Maritime Committee passed a resolution supporting the findings of the Beacon Economics study and urging the adoption of an employee-driver system, but little can be done to move forward with it until after the Southern California injunction has been lifted. The Port Commission was also scheduled to vote on that resolution June 2. **SFBG**

Rebecca Bowe contributed to this report.

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**POLITICS BLOG:**  
An update on the Oakland Port Commission's June 2 vote.



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*Cutter* was featured in the *Guardian's* 2008 photo issue, right around the time that its inaugural zine was printed. Edited by Jesse Rose Roberts, Heather Renee Russ, and Rachel Styler, the new issue gathers work by more than 25 contributors. Take a trip downtown to look at "Leaving a Mark" and the SFMOMA show devoted to this week's cover subject Robert Frank. You'll be journeying into black-and-white American photography, then and now. **(Johnny Ray Huston)**

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### MUSIC

#### Thrones

The long-running solo project of former Melvins and High on Fire member Joe Preston, Thrones sees the prodigious bassist experimenting with layers of dissonant synthesizer tones, sparse drum machine beats, and fuzzed-out bass lines to create aggressively disorienting compositions that fluctuate between hypnotic grooves and pummeling sludge metal. Active for over a decade yet consistently obscure, Thrones is a grimey rock anomaly that anticipated the rise of mini-

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### FILM

#### Mine

Geralyn Rae Pezanoski's SXSW Audience Award-winning documentary *Mine* depicts the physical and emotional wreckage of Hurricane Katrina from a new angle. Instead of focusing on the initial confrontation with the natural disaster, the film zeroes in on the survivors' struggle to find and fight for pets they were forced to leave behind that have since been adopted. Delving into the tragic tales of the original owners, animal rescuers, and adoptive caretakers, this documentary provides a compelling commentary on how we treat animals in our society as an extension of how we treat one another. It not only focuses on the struggle of displacement, but on how essential both human and animal companionship can be to overcoming such adversity. Tonight's screening benefits the Bay Area rescue organization Muttville. **(Laura Swanbeck)**

7 p.m., \$20-\$75  
(suggested donation)  
Roxie Cinema  
3117 16th St., SF  
(415) 503-1670  
www.roxie.com

### MUSIC

#### Glenn Labs

They call themselves "tin pan indie," and local rockers Glenn Labs' leading man, Brian Davis, certainly shares original Tin Pan Alley cat Irving Berlin's devotion to swank lyricism and the inexplicable power of songcraft. This show celebrates the release of the Labs' first album, *Best Laid Plans*, recorded in SF at Closer Studios and Tiny Telephone, with engineering by Tim Mooney (American Music Club, Chuck Prophet) and mastering by Jeff Lipton (Magnetic Fields). Glenn Labs already knew how to rock the house, but the recording process — and the addition of strings, horns, and who knows what else — has helped clarify the quartet's Elvis Costello-esque romps and revelations. The title track on *Best Laid Plans* was meant to work on a personal level, but it resonates particularly with the current state of our Sunshine State. **(Ari Messer)**

With Brent Jordan, the Highway Robbers, Sweet Crude Bill  
8 p.m., \$10, 21 and over  
Café Du Nord  
2170 Market, SF

(415) 861-5016  
www.cafedunord.com

## FRIDAY JUNE 5

### THEATER

#### At Home at the Zoo

Norman Mailer called it "the best fucking one-act play I've ever seen." Now, more than half a decade after its premiere, Edward Albee's *The Zoo Story* makes its West Coast debut as a two-act play called *At Home at the Zoo*. The original play begins when Jerry, a disheveled eccentric, initiates an awkward conversation with Peter, a well-to-do business exec (Muni, anyone?). The strangers' interaction on a Central Park bench ends in a surprising act of violence that examines class and alienation in our modern society. In its updated version, Albee adds a prequel that reveals Peter's home life prior to meeting Jerry. **(Victoria Nguyen)**

8 p.m. (continues through July 5), \$12-\$55  
American Conservatory Theater  
405 Geary, SF  
(415) 749-2228  
www.act-sf.org

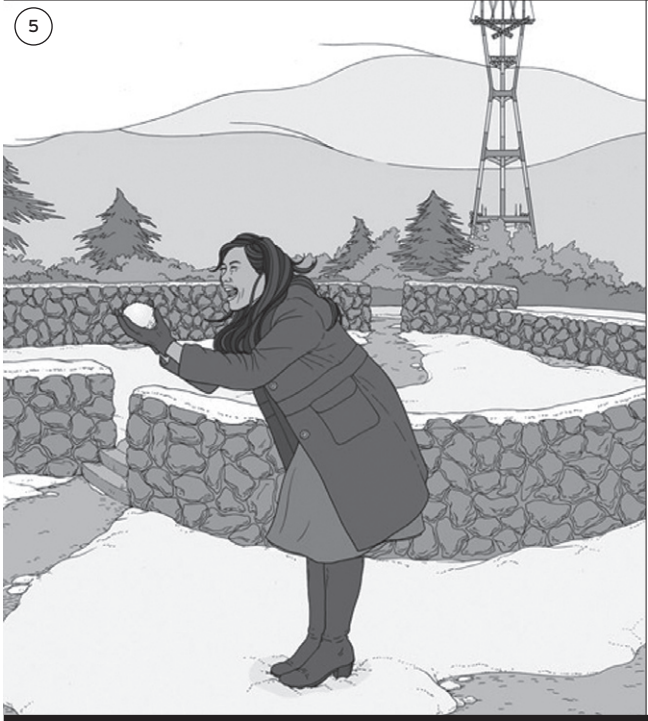

### MUSIC

#### True Skool presents Fresh: Keelay & Zaire

Making mad noise in the underground hip-hop circuit,



Will it be a wad of old diapers? A pair of old Nikes inhabited by giant mutant hermit crabs? A condom starfish?

MUSIC 22	ART 39	STAGE 41	EVENTS 43	FOOD + DRINK 45	FILM 48
<div>5</div> 	<div>6</div> 	<div>(1) Tai Wei Foo in Robert Lepage's <i>Blue Dragon</i> (see Tues/9); (2) Emily Wells (see Wed/3); Kim Nalley (see Sat/6); René Augesen, Anthony Fusco, and Manoel Felciano in <i>At Home at the Zoo</i> (see Fri/5); image from Pop Noir contributor Jenifer K. Wofford's <i>Flor de Manila y San Francisco</i> (see Sat/6); photo by Rick Marr from <i>Cutter</i> photo zine's "Leaving a Mark" (see Thurs/4)</div> <div>BLUE DRAGON PHOTO BY ÉRIK LABBÉ; AT HOME AT THE ZOO PHOTO BY DAVID ALLEN STUDIO</div>			

local beatsmith duo Keelay & Zaire bring the coarsely flipped soul grooves and boom bap drum breaks. The buzz surrounding their recently-dropped freshman effort, *Ridin High* (MML) continues to build, and for good reason: versatile, dome-nodding production inspires lyricists — Phonte, Blu, Planet Asia — to spit bars at the top of their game. But the secret ingredient that keeps Keelay & Zaire's sound thoroughly fresh is the tight instrumentation of local jazz-funk outfit the Park. **(Krimper)**

With One Be Lo  
10 p.m., \$10  
Elbo Room  
647 Valencia, SF  
(415) 552-7788  
www.elbo.com

THEATER

**Lettuce Town Lies**  
My high school psychologist liked to say people are complicated — layered like an onion. The same can be said about comedian Kenny Yun, except that he's more of the green and leafy variety — closer to a head of lettuce. In his humorous one-man show *Lettucetown Lies*, Yun slices through his layers to reveal the complexities of growing up as a gay Asian teenager in the predominantly white town of Salinas, a.k.a. Lettucetown. Join Yun as he reminisces about taking on the identities

of Greek gods, buying drugs and Donna Summer records in the high school bathroom, and crushing on the same boy as his best friend, Michelle. **(Nguyen)**

8 p.m. (continues through June 27), \$15-\$50, sliding scale  
The Marsh  
1062 Valencia, SF  
(415) 826-5750  
www.themarsh.org

SATURDAY  
JUNE 6

EVENT/VISUAL ART

**Pop Noir**  
Southern Exposure's annual fundraiser and art auction Pop Noir has some cool-ass artists contributing to the cause. Kamau Patton, Paul Madonna, Edgar Arceneaux, *The Thing* quarterly, map and mosaic wonder Sham Saenz, futitarian wood wizard Mike Arcega, paper mini-metropolis maker Tracy Snelling, and Jenifer K. Wofford (the artist responsible for *Flor de Manila y San Francisco*, the lush graphic novel that graced downtown's kiosks last year) are just part of the mighty, mighty roster. Here's a chance for collectors and fellow artists to glom onto some intriguing artifacts and contribute to Southern Exposure and the many gallery and artist endeavors it brings to life **(D. Scot Miller)**

6-10:30 p.m., \$35-\$100  
Electric Works  
130 8th St., SF  
(415) 863-2141  
www.soex.org

EVENT

World Oceans Day

You can turn it into a game: who can find the nastiest, most polluting objects plaguing our sweeping NorCal shorelines? Will it be a wad of old diapers? A pair of old Nikes inhabited by giant mutant hermit crabs? A condom starfish? The Canadian government hopefully didn't have such nauseating treasures in mind when they first proposed World Oceans Day (now officially recognized by the United Nations) in 1992 at Rio de Janeiro's Earth Summit, but if you are confronted by them at this year's clean up at Ocean Beach, take pleasure in knowing that the sea and its creatures will be forever grateful. Gloves and bags will be provided, so put your opposable thumbs to good use and get right by King Neptune by helping purge our oceans of all that evil trash. **(L.C. Mason)**

10am-12pm, free  
Ocean Beach  
Judah Street Entrance, Great Highway, SF  
(415)342-7497  
www.oceandaysf.org

MUSIC

SF Jazz Presents: Kim Nalley Sings Nina Simone

I thank my lucky stars that I was able to see Nina Simone twice late in her career. Both shows were amazing, partly because Simone could go from absent-mindedly coasting through a cover of "Here Comes the Sun" to slicing through silence with ferocious intent via an a capella rendering of Langston Hughes' "Images." Such a shift was shocking, radical — she still had it. Between songs, she'd step up from her piano bench and demand a standing O. You best believe she got one. Simone isn't here in body but her songs live on in soul, and the opportunity to hear Kim Nalley interpret her peerless songbook at a venue that has been a recording chapel for the likes of Betty Carter and Carmen McRae isn't to be missed. A club owner as well as singer, Nalley is vital to Bay Area jazz, and this performance will bloom from her album of Simone covers, *She Put a Spell on Me* (CE Jazz & Blues/City Hall). **(Huston)**

8 p.m., \$20-\$30  
Great American Music Hall  
859 O' Farrell, SF  
(415) 885-0750  
www.gamh.com

TUESDAY  
JUNE 9

THEATER

The Blue Dragon

Transformations abound in the work of Robert Lepage. Washing machine windows become lunar capsules, steamer trunks become electric trains, and generally anything unlikely to happen can and will. Cal Performances, for years the crucial link between the Bay Area and the globetrotting Lepage — whose vivid work with company Ex Machina is always a major event — presents *The Blue Dragon*, which takes up the Dragons' trilogy of the 1980s two decades later. Recurring character Pierre Lamontagne (Lepage), now an art dealer in Beijing representing the promising young Xiao Ling (Tai Wei Foo), also his lover, is visited by colleague and ex-wife Claire (cowriter Marie Michaud), in town to adopt a child and right her misspent youth. That's the bare bones premise; what happens on stage will be another matter entirely. **(Avila)**

8 p.m. (continues through June 13), \$75  
Zellerbach Playhouse  
2430 Bancroft, Berk.  
(510) 642-9988  
www.calperfs.berkeley.edu

FILM

**Fast Times at Ridgemont High**  
Sure, *Fast Times at Ridgemont*

*High* is one of the greatest teen movies ever produced, and yes Judge Reinhold is his generation's Brando and everything, but let's be honest: The one thing that has kept fans of the film coming back year after year is Spicoli, and the beatific, infinitely quotable wisdom he espouses whenever he's on screen. If the Mr. Hands of the world have been getting you down, *Fast Times* exists to remind us that all we need are some tasty waves and a cool buzz. Rated R, but your kids have probably already seen it. **(Papanikolas)**

7:15 and 9:15 p.m., \$7  
Red Vic Movie House  
1727 Haight, SF  
(415) 668-3994  
www.redvicmoviehouse.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.





PUBLIC PROGRAMS

MONISTAT PHOTO: JESSE RIEDECK

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trash pop culture news, notes, and reviews

## If you're nasty

**U.K. HORROR** Once outrage settles over the current Parliamentary expense-account scandals, our former colonialist landlords will no doubt return to their concerns about "broken Britain," as the perceived general decline of moral rectitude in the United Kingdom is termed these days. Call 'em hoodies, chavs, yobs, or Neds, U.K. youth are seen as waaay out of control — albeit in ways that would seldom elicit more than a perfunctory shrug of disgust here — and their loutish, negligent, unemployed, or dole-collecting parents merit equal time in the sense-slappin' machine.

Real or exaggerated, this trend of antisocial behaviors has inevitably crept into the entertainment realm, horror movies included. While the two Brit features (*Blood River* and 2008's *The Dead Outside*) in this year's Another Hole in the Head Festival only marginally deal with the phenomenon, three recent stateside DVD releases by first-time feature writer-directors find "Whatever happened to family values?!" terror placed front and center.

Not long ago especially gory or sadistic genre flicks were branded "video nasties," heavily cut or banned outright from distribution in Britain. That those days are gone, however, is made vividly clear by Steven Sheil's *Mum and Dad* (2008). When Polish immigrant Lena (Olga Fedori) misses the last bus to central London, aggressively friendly fellow Heathrow cleaning staffer Birdie (Ainsley Howard) and her shy brother Elbie (Toby Alexander) invite her to spend the night at their nearby home.

Unfortunately Lena soon discovers she's a permanent guest, kept on a very tight leash by "Mum" (Dido Miles) and "Dad"



STILL FROM PLAGUE TOWN

(Perry Benson). Covering familiar terrain, with particular debt to 1991's *The People Under the Stairs*, *Mum* sports its own distinctive musk of grotesquerie, with an all-time-sickest Yuletide celebration providing craftsmy homemakers with one hell of a Christmas wall-ornament idea.

Meanwhile, in rural Ireland, the least united part of the "kingdom," *Plague Town* (2008) again proves you really don't want to miss that last transit run. Here, a dysfunctional American tourist family discovers one extra-large brood of horribly functional kiddies during an overnight stranding they're unlikely to survive. Director David Gregory cut his teeth making DVD-extra tributes to Tobe Hooper, Jess Franco, Jim Van Bebber, and the "video nasty" era itself. His mentors would be proud.

More realistic, upsetting, and directly addressing "broken Britain" fears is James Watkins' *Eden Lake* (2008). Another vacation-gone-horribly-wrong tale, it played one unnoticed week at the Lumiere last year. Yuppie couple Kelly Reilly and Michael Fassbender's weekend Buckinghamshire idyll runs afoul of some ill-mannered local tweens, who unfortunately are led by a full-blown junior psychopath. After its routine setup this develops into a genuinely grueling spin on *Deliverance* (1972), *Lord of the Flies* (1954), and whatnot, with an ending that can be nit-picked for plausibility but that nonetheless leaves a real chill.

**(Dennis Harvey)**

### THE MIX

- (1) Don't you hear me calling you, Miss Honey?, Triple Crown
- (2) The Mantles, "Trust/Secret Heart" seven-inch single (Mt St Mtr)
- (3) Dancing with Go-Go Vixens at BassConspiracy, Underground SF
- (4) Georgia O'Keefe and Ansel Adams, SFMOMA
- (5) Big Business with Tweak Bird, Bottom of the Hill





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## music

Pop, or class antagonism? It's chin-stroking contemplation time for John MacLean and Nancy Whang of the Juan MacLean. While that group declares that the future will come, Axel Willner of tourmates the Field (right) sets his sights and sounds on yesterday and today. Nobody covers the Korgis better.

THE JUAN MACLEAN PHOTO BY SEBASTIAN MYLNARSKI



## Do the 'bot

Disco popsters the Juan MacLean are only human — more or less

By Brandon Bussolini  
a&cletters@sfbg.com

It's a flagship band on America's taste-makingest dance music label, but the Juan MacLean's second full-length of peerless pop disco, *The Future Will Come* (DFA) is a low-stakes affair. In contrast to the orbit of expectations around the Field's recently released *Yesterday and Today* (ANTI-/Kompakt), there isn't the sense that it should — or can — be read as a measure of the group's artistic viability.

Which is not to say that *Future* hasn't undergone intense scrutiny. Last year's monster of a teaser single, the 12-minute "Happy House," weathered pages of heated message board discussion among sample spotters, who pointed out that the group lifted the track's driving two-chord piano vamp from Dubtribe Sound System's decade-old "Do It Now."

"It was pretty funny," John (a.k.a. Juan) MacLean says by phone, as he and his bandmates drive through Georgia. "Someone was accusing me of ripping someone off in a style of music that has been almost entirely sample-dependent."

Although it has taken on a massive life outside of *Future*, "Happy House" shows what TJM is capable of: namely, superb pop that uses dance music's production techniques and structures. This elusive combination was hinted at on its debut, 2005's *Less Than Human* (Astralwerks). Now vocals have a more prominent role. Songs such as "One Day" feature a back-and-forth between MacLean and LCD Soundsystem member Nancy Whang that recalls *Dare*-era Human League.

"We paid a lot more attention to how we were doing [vocals], stylistically," says MacLean, "On the first album it was more like we laid vocals on top of instrumental songs." With *Future*, the studio effects that masked MacLean's voice are removed to reveal even colder circuitry. Like Brian Eno or Gary Numan, his tone is both affected and affectless. At times, it's also goofy unto distraction. Then again, a line like "I'll be here after midnight, wearing my beleaguered frown" isn't angling for verisimilitude.

*Future* also pares down some of the trickier production flourishes that made *Less Than Human* feel a little

insular, if satisfying in its complexity. MacLean describes the process as "nowhere near as difficult" as it was on *Human*. "This one has so much live playing on it that it's been a pretty straightforward transition," he says.

The conciliatory quality at the base of *Future*'s sound is cleanly framed and well-articulated in a manner that rebuts the tongue-in-cheek prohibition of TJM's early single "You Can't Have It Both Ways." The sequencing, for example, places the longer club tracks ("The Simple Life," "Tonight," and "Happy House") squarely at the beginning, middle, and end, spaced out by pop-length songs. MacLean has a history with structure and discipline as aesthetic strategies — from his earliest releases with Six Finger Satellite, he's consistently taken cues from Kraftwerk over, say, Creedence.

The Juan MacLean makes music that's uncomplicatedly likeable, even as the group emphasizes robot drama, traditionally not an easy sell with American audiences. "It's easier to be crazy and out-there and experimental," MacLean says. "The pop music world is more difficult to navigate." *Future* puts that difficulty across to the listener with "Human Disaster," which sounds like a piano ballad with every other chord taken out. If I could get past just how bummed out MacLean sounds, I might hear it as a

rebutal to listeners looking for recognizable emotion.

The album's title track, on the other hand, plays as straight-up satire, and comes close to calling trust-funders out by name. It's hard to tell brilliant and clumsy apart as MacLean pronounces "Your life in the city is a paid vacation / Your suicide note was a part of your thesis" over a hopped-up conga loop. "In New York, you find yourself surrounded by people who just talk a lot about doing things without ever getting them done — types that don't have to live all that desperately," MacLean explains.

This is an assuringly human sentiment. On *Future*, class antagonism and Teutonic robots might be shunted aside by listeners in favor of values like emotional immediacy, personal agency, and dubiously coded ideals of authenticity and originality. Ultimately the Juan MacLean's latest serves to emphasize that DFA is a label based on fandom committed to communicating the pleasure of listening. It gives us a glimpse of its maker's canon, and a host of new thrills. **SFBG**

## THE JUAN MACLEAN

With the Field  
Sat/6, 9 p.m., \$20  
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www.mezzaninesf.com

**YESTERDAY'S TODAY:  
THE FIELD PROVES EVERYBODY'S  
GOTTA COVER THE KORGIS SOMETIME**

Axel Willner of the Field borrows with the insightful and transformative intent of a master curator. On the title track finale of the Field's almost unanimously acclaimed *From Here We Go Sublime* (Kompakt, 2007), that means tapping into the Flamingos' 1959 "I Only Have Eyes for You." Kenneth Anger exploited that recording's deeply unsettling quality in the 1972 version of his *Rabbit's Moon*, paving the way for a dozen or more David Lynch imitations of such a tactic. Willner's trick was to distill the spectral eeriness of the recording into pure essence.

On the new *Yesterday & Today* (ANTI-/Kompakt), Willner's something-borrowed gambit is a cover of the Korgis' glacial 1980 ballad "Everybody's Gotta Learn Sometime." On the surface level of trend, this is almost a stale move: Justice recently incorporated the Korgis' original into a mix, and Beck also has recorded a version. But Willner's interpretation is far superior. It is both minimalist and majestic. Here the sublime resides in what Willner leaves out: the chorus. In place of words, he piles layer upon layer of his trademark ghostly hums and drones so that a sonic cave becomes a cathedral. It's gorgeous. (Johnny Ray Huston)



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## Musical, political, alchemical

Ms. Amerykah graduates from neo-soul with a master piece

By Mosi Reeves  
a&cletters@sfbg.com

Quick, name a magus of the female persuasion, a black sorceress who wields sound like a talisman. The first image we have of Erykah Badu is her calmly walking on stage during the summer of 1997, lighting a series of candles to begin the ceremony. She would summon ghosts: Billie Holliday, the Nation of the Gods and the Earths, scruffy B-boys on a street corner. Her band — on her debut *Baduizm* (Kedar/Universal Motown, 1997), it is often neo-soul locus the Roots — played balletic grooves at a languid pace. She was a strangely beautiful apparition, a high priestess of soul.

Ever since, Badu has embraced and chafed at her mystical reputation. In 1998 she appeared in the mediocre coming-of-age flick *The Cider House Rules* as — guess what? — a voodoo priestess. Meanwhile her romances with Andre 3000, Common, and, lately, Texas rap prospect Jay Electronica (with whom she recently had a child) have occasionally made her a target of the hip-hop paparazzi. She's bragged in interviews of her prowess as a mack-stress; other times, she's refused to comment on her private life.

On last year's Universal/Motown release *New Amerykah Part One (4th World War)*, Badu finally seems at peace with her eccentricities. Past albums exhausted her former glories for fresh inspiration: 2003's *Worldwide Underground* (Motown) included "Danger," which opens with a refrain from *Baduizm*'s second single, "Otherside of the Game." Its intro track "World Keeps Turnin'" returns to the "on and on" lullaby of "On & On," *Baduizm*'s Five Percenter-quoting breakout single ("And on and on and on, my cipher keeps moving like a rolling stone"). *New Amerykah* doesn't look backward. Its starkly illustrated theme — a woman standing strong amid a world roiling in war and chaos — uneasily imagines the future present.

"This year I turn 36," Badu sings on the elegiac "Me." "Damn it seems it came so quick, my ass and legs have gotten thick. It's all me." Thankfully Badu hasn't settled into an adult contemporary middle-age, singing baby-making ballads for grown-ups. Few of her 1990s peers kept pace: last year, *Spin* magazine noted that D'Angelo,

Maxwell, Lauryn Hill, and others from the neo-soul generation have mostly disappeared from view. But while Maxwell is drawing SRO audiences as he tours the country in preparation for *BLACKsummers'night*'s July 7 release, and D'Angelo plans a similar comeback in the fall, it's doubtful either will match Badu's fiercely creative restlessness.

For *New Amerykah*, she turns to her artistic sons and daughters, musicians who used her blazing example to reinvigorate underground soul. The L.A. music collective Sa-Ra Creative Partners helm several tracks and 9th Wonder produces "Honey," a luscious love song that closes *New Amerykah* on an optimistic note. Wiggy soul-jazz aesthete Georgia Anne Muldrow appears on "Master Teacher," a heartbreaking yearning for positive influences in the black community. "A beautiful world is hard to find," sings Muldrow. "What if there was no niggas, only master teachers? I'd stay woke."

"Master Teacher" has been viewed as a tribute to Dr. Malachi Z. York, an esoteric philosopher whose mix of Egyptology, Islam and other pan-African ideas influenced Badu and other hip hop and R&B artists in the 1990s. (He was arrested and convicted for child molestation in 2004, and is currently serving a life sentence.) But without blunting the song's original intent — many of "Master Teacher" York's supporters believe he's the target of a government conspiracy — it seems clear that Badu is the master teacher. Throughout her career, Badu has demonstrated a knack for communicating hardcore black ideologies in universal terms, educating and subverting her mainstream audience. She has always worked in alchemical ways. But with the arrival of *New Amerykah*, she finally turned the focus away from herself.

"Humdililah, Allah, Jehovah, Yaweh, Dios, Maat, Jah, Ras Tafari, fire, dance sex music, hip hop," Badu sings on "The Healer." "It's bigger than religion, hip hop. This one is for Dilla." **SFBG**

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**Amerykah woman: The rolling stone of Badu's cipher no longer gathers moss from past projects.**

### PLAYLIST: MASSIERA MANIA

France's answer to Joe Meek's sci-fi garage rock and Danielle Baldelli's cosmic disco? When it comes to Jean-Pierre Massiera, the answer is yes and yes. Powered by a deep affection for B-movie genres and Surrealism, but most of all, a love of music, electronics, and studio recording devices, the flamboyant sound of this producer is so Out that it's in again. Here's a Playlist guide to a new wave of Massiera reissues.

### CHICO MAGNETIC BAND

**Chico Magnetic Band**  
(No Smoke)

Take one look at the blissed dude with the 'fro on the cover art: how can you say no go? It doesn't matter whether this music is "Pop Or Not," because it's a half-hour of pure psych freakout. Treated and multitracked laughter, chatter, and groans grind up against space bleeps, Brazilian syncopation, and fiery riffs. Chico, I love you.

### JEAN-PIERRE MASSIERA

**Psychoses Disco'd (1976-1981)**  
(Mucho Gusto)

This compilation of Massiera's pet projects and productions focuses on his disco years, when the 12-inch single format allowed him extended playfulness. The result: songs for porn stars, blow-up dolls, and extraterrestrials. The track "Onomatopoeia" brings across Massiera's flair for gibberish.

### JEAN-PIERRE MASSIERA

**Psychoses Freak'd (1963-1978)**  
(Mucho Gusto)

This one is skewed to rock, but packs an interstellar disco one-two punch thanks to tracks named "Space Woman" and "Space Inferno."

### VARIOUS ARTISTS

**Midnight Massiera**  
(Finders Keepers)

Feast your ears on Basile's "Engins Bizarres," a French-language cover of Napoleon XIV's completely insane gimmick hit "They're Coming to Take Me Away." Another highlight: the Pierre Henry-gone-berserk sound effects of Les Maledictus Sound. (Johnny Ray Huston)



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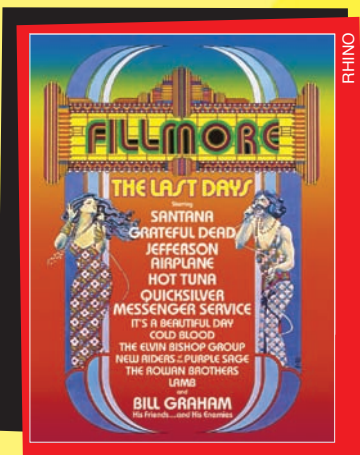
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Eat to the beat, and never retreat: a Living Dead Girl loves my aorticles (left), Monistat works her jaws (top right) for the Big Idea party, and the Wighnomy Brothers hang out.



## Bull feathers

By Marke B.

superego@sfbg.com

**SUPEREGO** I recently found myself in Navajo Nation, munching on fry-bread at Kate's diner in Tuba City with Hunky Beau after rocking out to, I shit

you not, *tech-navajo* on the local FM station in the rental. I looked fantastic. We'd just witnessed a fierce two-spirit working the sandwich counter at the Bashas' supermarket down the street. She/he looked fantastic. Back here in the city, on the nightlife scene, things weren't so fantastic — another big underground party got busted, Pink Saturday ran into permit snafus, and neighborhood complaints mooted even more regular shindigs. And has anyone else noticed the skyrocketing price of a drink in this town? I'm not saying you need a buzz to bust out (alcohol sales are banned on the rez, so I'm grateful for the option), but dropping a Hamilton for a weak well screwdriver certainly has me rethinking my hollow leg. Still, as immortal shamans ABBA sang, "I can fly like an eagle, I can learn to spread my wings." Spread 'em, children, toss your hair, and let's keep flying high.

### ROLLER DISCO!

The only party in the city where I'm never alone falling on my luscious ass returns — skate rental provided, balance and expertise optional. I can't lie, I have a total blast at this gig, even if the tunes are fun-yet-familiar and there's always that one amazingly

cute girl whose backspins and pirouettes make me bite my knuckles and wish I were a lot gayer. Like, Brian Boitano gayer.

Thu/4, 9 p.m., \$5. Mighty, 119 Utah, SF. [www.mighty119.com](http://www.mighty119.com)

### "25 YEARS OF HOUSE MUSIC"

Dates and times, dates and times — why quibble? Most approaches to the evolution of house are more organic than any "x" on a calendar. But if a quarter-century celebration, complete with art exhibition, of the underground global movement that foretold the Internet's interconnectivity is a big enough excuse to get Chicago genius Jesse Saunders behind the decks at Club Six, I'm way down.

Fri/5, 9 p.m.—3 a.m., \$15. Club Six, 60 Sixth St., SF. [www.clubsix1.com](http://www.clubsix1.com)

### ZOMBIE BEACH PARTY

"Guaranteed to put the laughter in slaughter" is a tagline that'll get me every time. And so will any appearance by the Living Dead Girlz, those jaw-dropping undead dancers with a taste for semi-clothed flesh. They'll be waving, not drowning, from the stage at this tongueless-in-cheek beach blanket bingo bacchanal, along with Sparkly Devil, Honey Lawless, and a mass grave of others. Plus: an undead beachwear costume contest. Paging Annette Funicello ...

Fri/5, 9 p.m.—late, \$10 street clothes/\$7 surfer zombies. DNA Lounge, 375 11th St., SF. [www.dnalounge.com](http://www.dnalounge.com)

### BIG IDEA: RITUAL AND REDEMPTION

Oh, crap. Is it really Pride month again? Time to haul that sequined rainbow thong from out the mothballs

and try to get married or whatever. Yerba Buena Center for the Arts is going homo-humongous for its latest, starlet-studded Big Idea party — rounding up the city's fiercest alter-naqueers with its golden lasso, including fab drag disasters Anna Conda and Monistat, DJ Dirty Knees, Pansy Division, Honey Soundsystem, Ex-Boyfriends, and the ever-present, never-sleeping Sisters of Perpetual Indulgence. The Fellini-inspired spectacle also promises free tattoos, after-hours dancing, a taco truck, and "Project Nunway," heh. Best of all, the whole shebang is free — and not sponsored by Miller Lite, Altoids, 2Xist, Olivia Cruises, or Tylenol PM. Sat/6, 9 p.m.—3 a.m., free. YBCA, 701 Mission, SF. [www.ybca.org](http://www.ybca.org)

### WIGHNOMY BROTHERS

Monthly throwdown Kontrol at EndUp breeds absolutely bonkers dancefloor results that are far less fussy than its minimal techno focus, meticulous taste in talent, and somewhat daunting prevalence of miniscule eyewear would suggest. For the party's fourth anniversary, it's bringing in Germany's superstar Wighnomy Brothers, two proudly unkempt vodka-swillers whose Seth Rogen-like public image belies a sizzling bromance with the more lovable, devil-may-care side of dance. The tipsy pair of teddy bears with a penchant for unpronounceable titles (recent release: Metawuffmischfelge) refused to visit the U.S. during that whole Bush thing. Laudable, but we could have used their balls-to-the-wall wig-outs to help us through such foulest ick. Good thing we've still got problems! Sat/6, 10 p.m.—6 a.m., \$20. EndUp, 401 Sixth St., SF. [www.kontrolsf.com](http://www.kontrolsf.com) **SFBG**







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MUSIC

From Modesto to Montana, youthful ex-Granddaddy Jason Lytle hasn't lost his love of putting together a little body of work. If Camera Obscura experience nostalgia, it's for an age yet to come.

JASON LYTLE PHOTO BY JEFF HAWK; CAMERA OBSCURA PHOTO BY DONALD MILNE



## Into the wild

By Kimberly Chun  
> kimberly@sfbg.com

**SONIC REDUCER** O, Commuter — wherefore art thou, Commuter? Granddaddy mastermind Jason Lytle is familiar enough with the concept of the long haul: he's known plenty of people who've made the trek from his Modesto hometown to Silicon Valley and the Bay. But this time out, on Lytle's first solo album, an exquisite clutch of songs titled *Yours Truly, the Commuter* (Anti-), the typical definition of harried, driven, and road-raging working-stiff doesn't quite apply. Or so he explains from his home on the edge of Montana backcountry, over a hot printer jetting out flight info concerning his imminent European tour.

"In this instance, I'm referring to the place I gotta go to make good art, get good results, be creative, and then making the trip back to reality, which is just taking care of business and taking care of my life and making sure that the car still works and, uh, there aren't too many stains on the carpet," he rambles softly, as if speaking to himself, an old friend, or, as the *Yours Truly* song title goes, the "Ghost of My Old Dog." "It's not always an easy transition, and I've found that the

longer I do this, the harder it gets to push yourself to that level of making good art, and then having to come back and be responsible and sift through the wreckage."

Lytle turned 40 on March 26, while fulfilling his target of becoming the "healthiest" he's ever been. ("Whew, it was a real chore!" he wisecracks wryly, recalling the performance and party gauntlet at South by Southwest a few days previous.) He has more goals where that one came from.

"There's all this stuff I want to do before I get old," the ex-semi-pro skateboarder says, when I joke that the grandpa years are approaching despite the demise of his old band Granddaddy. "I want to start painting, and I wouldn't mind playing golf, and I want to get a dog again. I still fucking skateboard on a regular basis! If your body allows you to do it, why quit?"

It's just as hard to imagine Lytle turning his back on music, in spite of his seeming hiatus since the release of Granddaddy's *Just Like the Fambly Cat* (V2, 2006) and his move to Montana three years ago. He busied himself setting up his studio, working on songs for M. Ward, Danger Mouse and Sparklehorse's forthcoming project, and commercials, until a snowed-in winter spent at the grand piano and peering out the window

triggered these tunes. Majestic space balladry ("I Am Lost [And the Moment Cannot Last]"), echo chamber rock ("It's the Weekend"), Kraut meditations ("Fürget It"), bittersweet summons to the temple of Neil Young ("Here for Good"), and stately Brian Wilson-levitating-on-Air elegies ("Flying Thru Canyons") flowed forth. "I love the idea of putting together a little body of work," Lytle says, "whether it be a mix tape for my friends or just a collection of Christmas songs that I've recorded for relatives — or in this case, a group of songs that I thought were strong enough to call an album."

When Lytle comes through town with a group including ex-Granddaddy drummer Aaron Burtch and Rusty Miller of SF's Jackpot, he'll be fielding another question: When is the musical commuter coming home? "I would have loved to have stayed in California," drawls Lytle. "But the types of places that I want to live don't really exist in California anymore. They're too expensive — or they're overrun with meth labs." **SFBG**

### JASON LYTLE

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### SNAP! OBSCURA NOT MISERABLE

Don't you dare call Camera Obscura nostalgists. Vocalist Tracyanne Campbell, she of the heart-torching girlish brogue, fumes at the very thought, despite a "post-dinner slump" following her vegetarian Thai green curry. "No, I don't think we're a bunch of miserable, nostalgia-hungry losers," she protests from Glasgow. "We don't long for the past. The past is very much a part of me, but I think it's good to try and live in the moment. I think we're misunderstood."

Still, the combo's delicious new *My Maudlin Career* (4AD) is steeped in girl-group charm and Motown shimmy — though Camera Obscura had forged its sound eons before those genres' current revival. There's little contrivance to Camera Obscura's lush music, Campbell explains, especially when it comes to recording: the group tends to track live with few overdubs. "I think a lot of times it's the happy accident, to be honest," she says. "I don't want to be too persnickety. I want to be brave enough to try and capture that moment on its own, without looking back with regret." **SFBG**

### CAMERA OBSCURA

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## Mayhem

►► **PREVIEW** Since 1984, Oslo's favorite sons Mayhem have had a reasonable claim to the title of most fucked-up band on the planet, the eagerly repeated stories of the lurid spectacle that is their live show representing only some of the milder aspects of their mythos. Colorful history aside, the men of Mayhem have established themselves as architects of the modern black metal sound, taking the nasty musicianship and overt occultism of Venom and early Bathory and using them as the foundation for a terrifying new kind of metal that mixes breakneck drums, guttural riffs, and croaking vocals with eerie, understated melody. Often imitated, the 25-year veterans' unique style is seldom matched in terms of sheer, unhinged intensity.

Co-headliners Marduk, one of countless bands to follow in Mayhem's footsteps, spent the better part of its career becoming even more gruesome and unpalatable to mainstream audiences with each successive album, until it was not inconceivable to mention the satanic Swedes in the same breath as their more established tour mates. By the late 1990s, Marduk began branching out instrumentally, refining its musicianship while remaining true to the genre it helped pioneer.

The two black metal greats are supported by a diverse collection of bands taken from all corners of the extreme metal scene. Progressive, black metal-inspired Withered makes a logical opener, and the presence of dizzying grindcore virtuosos Cephalic Carnage is strange but welcome. Rounding out the bill is the brutal Cattle Decapitation, a consistent favorite among fans of uncompromising, technical death metal. Fans of life-affirming music would do well to avoid this show. **(Tony Papanikolas)**

**MAYHEM** Wed/3, 6 p.m., \$25-\$30, all ages. DNA Lounge 375 11th St., SF. (415) 626-1409. [www.dnallounge.com](http://www.dnallounge.com)

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 3

### ROCK/BLUES/HIP-HOP

**Butterfly Bones** Elbo Room. 9pm, \$6.  
**Civil War, Jenny Kerr, King Cab** El Rio. 8pm, \$5.  
**Cro-Mags, Outbreak, Cruel Hand, Mongoloids** Thee Parkside. 8pm, \$15.  
**Disastroid, Big Blue Whale** Bottom of the Hill. 9pm, \$8.  
**Andrea Gibson, Chantelle Tibbs** Annie's Social Club. 8pm, \$6.  
**DJ Lebowitz, With Sexy Results, Duckmandu** Hotel Utah. 8:30pm, \$8.  
**Little Joy, Leopold and His Fiction** Independent. 8pm, \$15.  
**Mayhem, Marduk, Cephalic Carnage, Cattle Decapitation, Withered, DJ Rob Metal** DNA Lounge. 6pm, \$30.  
**Garrett Pierce, Conspiracy of Venus, Confessionals** Rickshaw Stop. 8pm, \$10.  
**Rosewood Thieves, Mississippi Man, Lemon Sun** Hemlock Tavern. 9pm, \$7.  
**Sex Type Thing** Grant and Green. 9pm, free.  
**Swing Out Sister** Bimbo's 365 Club. 9pm, \$28.  
**Weinland, Emily Wells** Café du Nord. 9:30pm, \$10.

### JAZZ/NEW MUSIC

**Herb Alpert and Lani Hall** Yoshi's San Francisco. 8pm, \$35.  
**Duo Gadjö** Shanghai 1930. 7pm, free.

**Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place, SF; (415) 931-3600. 7pm, free.

### FOLK/WORLD/COUNTRY

**Carlene Carter and Nick Lowe** El Rio. 8pm, free.  
**Live gypsy jazz with Gaucho** Amnesia. 8pm, free.  
**West of Shannon, Bernadette** Climate Theater, 285 Ninth St. SF; [www.climatetheater.com](http://www.climatetheater.com). 8pm, \$7-15.

### DANCE CLUBS

**Afreka!** Attic, 3336 24th St; [souljazz45@gmail.com](mailto:souljazz45@gmail.com). 10pm, free. Psychedelic beats from Brazil, Turkey, India, Africa, and across the globe with MAKossa.  
**Booty Call** Q-Bar, 456 Castro; [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.  
**Fame Bar** on Church. 9pm. With rotating DJs.  
**Hump Night** Elbo Room. 9pm, \$5. The week's half over - bump it out at Hump Night!  
**Jam Wednesdays** Infusion Lounge. 9pm, free. DJ Slick D.  
**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
**RedWine Social** Dalva. 9pm-2am, free. DJ TophOne and guests spin international funk and get drunk.  
**Synchronize** Il Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.  
**We All We Got** Levende Lounge. 9pm. Hip-hop open mic and live performance mixer.

CONTINUES ON PAGE 30 »

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Hip-Hop DJ's 10pm show  
\$5 door @ 9pm

**6/5 RAW DELUXE**  
Live Hip-Hop 10pm show  
\$10 door @ 9pm

**6/6 YELLOWMAN**  
Advance tickets@  
[brownpapertickets.com](http://brownpapertickets.com)  
10pm show / \$20 door @ 8pm

**6/7 FIVE POINT-O**  
Funk/Soul 4pm show  
\$5 door @ 3pm

**6/9 MARTY EGGERS**  
Ragtime Piano  
5pm / free

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**WED Sweater Funk**  
disco soul funk  
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**THUR THIN CRUST THUR.**  
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disco & disco edits

**FRI Dj Darren D**  
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**THURSDAY 6/4**  
**SHOTGUN WEDDING QUINTET**  
and Joe Bagale with  
Aspect Macarthy  
and E Da Boss  
9pm-2am  
\$10

**FRIDAY 6/5**  
**CIRQUE X**  
DJ's, Burlesque Shows,  
Fire Troupes and more...  
9pm-3am  
\$15 General, \$35 VIP

**SATURDAY 6/6**  
**LEISURE**  
Aaron Axelsen, DJ Omar,  
Jet Set James and more...  
10pm-3am  
\$7

**SUNDAY 6/7**  
**HONEY SUNDAYS**  
Dance Floor for Dancers  
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NO COVER

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CONT&gt;&gt;

## THURSDAY 4

## ROCK/BLUES/HIP-HOP

**Aggrolites, Impalers, Mr. Ryha** Independent. 8pm, \$15.  
**Chris “Kid” Anderson** Biscuits and Blues. 8pm, \$15.  
**Battalion of Saints, Uprising, Wolves and Thieves** Thee Parkside. 9pm, \$10.  
**Scott H. Biram, FlexX Bronco, Devil's Own** Bottom of the Hill. 9pm, \$12.  
**Clues, Geographer, Birds and Batteries** Rickshaw Stop. 8pm, \$12.  
**Everything Gone Green** Grant and Green. 9:30pm, free.  
**Glenn Labs, Griddle, Sweet Crude Bill, Brent**

**Jordan** Café du Nord. 8pm, \$10.  
**Kemo Sabe, 2nd Street Stompers, Little B and J Annie's** Social Club. 8pm, \$6.  
**Peter Murphy** Bimbo's 365 Club. 8pm, \$32.  
**Pinched Nerve, Outdoorsmen** Stud. 10pm.  
**Queensryche** Fillmore. 9pm, \$40.  
**Slackers, See Spot, Kepi Ghoulie Electric** Slim's. 8pm, \$15.  
**Thrones, Common Eider King Eider, Pins of Light** Hemlock Tavern. 9pm, \$10.

## JAZZ/NEW MUSIC

**Herb Alpert and Lani Hall** Yoshi's San Francisco. 8pm, \$35.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 7:30pm, free.  
**Lloyd Gregory** Shanghai 1930. 7pm, free.  
**Marlina Teich Duo** Brickhouse, 426 Brannan, SF; (415) 820-1595. 6pm, free.

**Amy X Neuburg and the Cello ChiXtet, Zoe Keating** Great American Music Hall. 8pm, \$18.  
**“SperryFest 2009: The Seventh Annual Matthew Sperry Memorial Festival”** Luggage Store Gallery, 1007 Market, SF; www.luggagestoregallery.org. www.matthewsperry.org. Thurs, 8. \$6-100. With Orchesterry and Treasure Mouth.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.

## FOLK/WORLD/COUNTRY

**Conrad Ford, Jeffery Luck Lucas, Kira Lynn Cain** Amnesia. 9pm, \$7.  
**Shannon Céili Band** Plough and Stars. 9pm, free.

## DANCE CLUBS

**Afrolicious** Elbo Room. 9pm, \$10. DJs Pleasuremaker and Señor Oz and guests

**Orgone** spin Afrobeat, Tropicália, electro, samba, and funk.

**Caribbean Connection** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.

**Deja Bryson** The Cellar, 685 Sutter, SF; (510) 815-6949. 8pm, free. New album listening party.

**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

**Funky Rewind** Skylark. 9pm, free. DJ Kung Fu Chris, MAKossa, and rotating guest DJs spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.

**Heat** Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

**Holy Thursday** Underground SF. 10pm, \$5. Bay Area electronic hip hop producers showcase

their cutting edge styles monthly. Featuring Mochipet's new album “Master P On Atari.” **Kick It Bar** on Church. 9pm. Hip-hop with DJ Jorge Terez.

**Koko Puffs** Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

**Lacquer** Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro. **Local Love Thursdays** Infusion Lounge. 9pm, free.

**Popsene** 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.

**Rock Candy** Stud. 9pm-2am, \$5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.

**Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

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FRIDAY JUNE 5TH  
**WONDER BREND 5**  
 8PM | \$10

SATURDAY JUNE 6TH 9PM | \$15  
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 + JIMMY 2 TIMES / LA MUNECA Y LOS MUERTOS

TUESDAY JUNE 9TH 8PM | \$15  
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**QUEENSRYCHE**

**THIS WEEKEND!** **FRIDAY, JUNE 5**  
 DOORS 8PM / SHOW 9PM • \$25.00  
**DEL THA FUNKY HOMOSAPIEN**  
 MIKE RELM • BUKUE ONE  
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**NEXT WEEK!** **MONDAY, JUNE 8**  
 DOORS 8 / SHOW 9 • \$21.50  
**CAMERA OBSCURA**  
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**NEXT WEEKEND!** **FRIDAY, JUNE 12**  
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**TESTAMENT**  
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**NEXT WEEKEND!** **SUNDAY, JUNE 14**  
 DOORS 8PM / SHOW 9PM • \$26.50  
**AN EVENING WITH THE TRAGICALLY HIP**

**SATURDAY, JUNE 20**  
 DOORS 8PM / SHOW 9PM • \$35.00  
**FEMI KUTI**

**SUNDAY, JUNE 21**  
**MONDAY, JUNE 22**  
 DOORS 8PM / SHOW 9PM • \$22.50  
**GRIZZLY BEAR**  
 HERE WE GO MAGIC

**SATURDAY, JUNE 27**  
 DOORS 8 / SHOW 9 • \$25.00  
**XAVIER RUDD**  
 JEREMY FISHER

**WEDNESDAY, JULY 8**  
 DOORS 7PM / SHOW 8PM • \$36.50  
**ROBIN TROWER**

**THURSDAY, JULY 9**  
 DOORS 8 / SHOW 9 • \$25.00  
**OLD 97'S**

**FRIDAY, JULY 10**  
 DOORS 8 / SHOW 9 • \$30.00  
**MIGHTY MIGHTY BOSSTONES**  
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 DOORS 8 / SHOW 9 • \$35.00  
**JOE/CHICO DEBARGE**

**ON SALE SUNDAY AT 10AM!** **TUESDAY, JULY 14**  
 DOORS 6 / SHOW 7 • \$25.00  
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 PENNY ARCADE W/ HOST RAUL SANCHEZ  
**THE JUNIOR PANTHERS**  
**THE AEROSOLS • ERIC SHEA**  
**PANCHO-SAN & DUSTY DIMERCURIO**

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**DJ FOODCOURT VS. DJ FULL MOON FEVER**  
 (CLARK MOSHER)

FRIDAY JUNE 5 7:30PM, \$7  
**THE MUSIC LOVERS**  
**MARGA GOMEZ**  
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**VIRGINIA DARE**

EVERY SATURDAY AT 10PM, \$5  
**EL SUPERRITMO**  
**WITH ROGER MAS AND EL KOOL KYLE**  
 CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY JUNE 7 8PM, \$7  
**BACK 40**  
**HANG JONES**

MONDAY JUNE 8 7PM, \$10  
**THE MONTHLY RUMPUS**  
 READINGS FROM AUTHORS PETER ORNER, ANDREW GREER, DAMION SEARLS, AND BARBARA JANE REYES  
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 A new installation of epic proportions from Sacramento, CA artist Skinner  
 June 4- June 27th, 2009 | Opening Reception Thurs, June 4 7, 6pm-late - artist in attendance

FRIDAY the 5TH  
**Happy Hour**  
 Drink Specials from 5pm to 9pm

The Jungle Jaguar  
 BrainDrops 10 year Anniversary Party  
 9pm-2am | \$10-\$20 donation requested

SATURDAY the 6TH  
 The Vibe Party presents  
**BURNING EROTIC**  
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MONDAY the 8TH  
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TUESDAY the 9TH  
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## FRIDAY 5

## ROCK/BLUES/HIP-HOP

**Black Crabs, 1/4 Mile Combo, Texas Steve and the Git Gone Trio** Thee Parkside. 9pm, \$7.  
**"Bowie Ball: A Celebration of All Things Bowie"** Great American Music Hall. 8:30pm, \$20. With Barry Syska's Fantasy Orchestra, 5 Cent Coffee, and DJ MzSamantha.  
**Del Tha Funky Homosapien, Mike Relm** Fillmore. 9pm, \$25.  
**Dynamite 8, Get Dead!, New Vice, New Hope for the Dead** Annie's Social Club. 8pm, \$8.  
**Felonious, DJ Sabbo, One Ring Zero** Café du Nord. 10pm, \$12.  
**Freesound** Grant and Green. 9:30pm, free.  
**Holy Fuck, Crocodiles, Leather Feather, DJ Gatsby** Bottom of the Hill. 10pm, \$12.

**Hoo, RaveUps, Raving Animals, Minks** Slim's. 8pm, \$20.  
**John Lee Hooker, Jr.** Biscuits and Blues. 8 and 10pm, \$22.  
**Keelay and Zaire, One Be Lo, Diabrie, Mykill Miers, Knox Fam, Mic Crenshaw, Toni Hill, DJ Ren the Vinyl Archaeologist, DJs Nikka T and Franky Fresh** Elbo Room. 9pm, \$10.  
**Letters Burning** Hot Topic Rock, 865 Market, SF; (415) 495-1960. 5pm, free.  
**Mist and Mast, Harbours, We is Shore** Dedicated Hemlock Tavern. 9:30pm, \$7.  
**Music Lovers, Karina Denike** Make-Out Room. 7pm, \$7.  
**Peaches, Drums of Death** Grand Ballroom. 9pm, \$27.  
**Raw Deluxe** Pier 23. 10pm, \$10.  
**Submarines, Bodies of Water, AB and the Sea** Independent. 9pm, \$15.  
**Vinyl Boom Boom** Room. 10pm, \$12.

**West Of, Leslie and the Badgers, Olin and the Moon, Sons of Doug** Hotel Utah. 9pm, \$6.

## JAZZ/NEW MUSIC

**Audium 9** 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.  
**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; 771-6800. 8pm, free.  
**Abdullah Ibrahim** Yoshi's San Francisco. 8 and 10pm, \$20-28.  
**Lucid Lovers** Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6pm.  
**Terry Disley Experience** Shanghai 1930. 7:30pm, free.

## FOLK/WORLD/COUNTRY

**Luna Nova Quartet** Old First Concerts, 1751

Sacramento, SF; (415) 474-1608. 8pm, \$15.  
**Pickpocket Ensemble** Red Poppy Art House. 9pm, \$12-15.  
**Rob Reich and Craig Ventresco** Amnesia. 7-9pm, free.  
**Shoemaker Brothers** Plough and Stars. 9pm, free.

## DANCE CLUBS

**Activate!** Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.  
**"Are Friends Electric?"** Cat Club. 9pm, \$6. DJs Tomas Diablo, Fact50, Otter, and Prince Charming spinning dark electro, industrial, new wave, and goth.  
**Bar on Church** 9pm. Rotating DJs Zax, Zhaldee, and Nuxx.  
**Dax Anniversary Celebration** Mighty. 9pm, \$20. DJs Mike Monday, Luke Solomon, Galen,

Mosaic, and more spinning house, psychedelic, and funk.  
**DJs Ding Dong, Ernie Trevino, and Little Bear Hat** Amnesia. 9:30pm, \$5. Spinning house, breaks, electro, and hip hop.  
**DJ Romeo and Digital Dave** Infusion Lounge. 9pm, \$20.  
**Exhale, Fridays** Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.  
**Fresh: New Music from Emerging Artists** Elbo Room. 9pm, \$10.  
**Go Bang!** Deco SF, 510 Larkin St; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/ 80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.

CONTINUES ON PAGE 32 >>

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A NEIGHBORHOOD HAVEN AT THE FOOT OF BERNAL HILL

WED 6/3 **DJ'S MOSES AND WILL** 10PM

THU 6/4 **SOUL REVUE-FUNKY 60'S SOUL 45'S W/ DX-THE FUNKY GRANDPAW** 10PM

FRI 6/5 **TOIL TEAM** 10PM

SAT 6/6 **THE KITCHEN** 10PM

SUN 6/7 **OAKALONA CIRCLE** 10PM

MON 6/8 **DJ PUEBLO COLORADO** 10PM

TUES 6/9 **ALCOHOLCAUST W/ DJ WHATSHISUCK, REF IS EVIL AND SHANE IN BLOOD** 9PM

WED 6/10 **DJ CHOICE AND DJ SQUID "80'S DANCE PARTY"** 10PM

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WED JUNE 3 OPEN 2PM	<b>ACOUSTIC SHOWCASE</b> Solos, Duos and their Songs 9pm
THU JUNE 4 OPEN 1PM	<b>DAK'S OPEN MIC</b> "The friendliest open mic in town" 8pm
FRI JUNE 5 OPEN 1PM	<b>TORNADO RIDER</b> Irish flavored rock from Blarksville <b>HOIST THE COLORS</b> Celtic escapees from SoCal. 9pm
SAT JUNE 6 OPEN 12PM	<b>HOIST THE COLORS</b> Celtic escapees from SoCal. 10pm
SUN JUNE 7 OPEN 1PM	<b>GAELIC FOOTBALL FINALS</b> <b>THE BOG SAVAGES</b> Music for Gaelic Football Heads. 7pm <b>DJ FR. BEN DOVER</b> "They haven't caught him, yet" Midnight
TUE JUNE 9 OPEN 2PM	<b>RON THOMPSON</b> Bluesman Renowned 9pm

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M **Monday Massacre**  
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THU 6/4 9PM \$8/\$10	AFROLICIOUS PRESENTS <b>ORGONE</b> PLUS DJs/HOSTS: <b>PLEASUREMAKER, SENOR OZ</b>
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SAT 6/6 10PM \$10	SPINNING 60S SOUL 45S <b>SATURDAY NIGHT SOUL PARTY</b> WITH DJS LUCKY, PAUL PAUL, PHENGREN OSWALD (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)
SUN 6/7 9PM \$6	<b>DUB MISSION: THE BEST IN DUB, DUBSTEP, ROOTS &amp; DANCEHALL WITH DJ SEP, VINNIE ESPARZA</b> (HELLA TIGHT/DIS-JOINT) PLUS SPECIAL GUEST FROM HOLLAND PERFORMING A LIVE SET: <b>PROCESS REBEL</b> (OTHER WEAPONS/HYPNOMADIC)
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WED 6/3	Live gypsy jazz w/ <b>Gaucha Mitch Marcus Session</b> 8pm FREE
THU 6/5	<b>Conrad Ford Jeffery Luck Lucas Kira Lynn Cain</b> 9pm \$7
FRI 6/5	Early Friday <b>Rob Reich (piano) and Craig Ventresco (guitar)</b> 7-9 pm FREE
SAT 6/6	<b>Brass Tax</b> - Djs DingDong, Ernie Trevino and Lil' Bear Hat, plus special guests. Spinning house, breaks, electro, hip hop 9:30pm. \$5
SUN 6/7	<b>Mini Trifles, Paper Dolls Ricky Berger</b> plus... <b>Isabel Douglas</b> Djs Balkan music 9pm \$5-10
MON 6/8	<b>Oona Garthwait Ugly Purple Sweater Stitchcraft</b> 9pm \$7
TUE 6/9	Free Bluegrass Mondays w/ <b>Toshio Hirano</b> 8:30pm. FREE
	<b>Rock Out Karaoke!</b> w/ Host Glenn Kravitz 9pm. FREE
	<b>Red Light Open Mic</b> W/ Host Phillip T. Nails 7pm. FREE

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FRI/5  
DANCE CLUBS  
CONT>>

**Look Out Weekend** Vessel, 85 Campton; (415) 433-8585. 4-9pm, free. Drink specials, food menu and resident DJs White Girl Lust, Joe Bank\$, Swayzee, LL Cool DJ, and more.  
**M4M Fridays** Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tas-tic party.  
**Oldies Night** Knockout. 9pm, \$2-4. DJs Primo, Daniel, and Lost Cat spin doo-wop, one-hit wonders, and soul.  
**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.  
**25th Anniversary of House Music** Club Six.

9pm, \$15. Featuring Jesse Saunders with DJs Andrew Phelan, Deron Delgado, Sergio, and more spinning house, disco, downtempo, and classic hip hop.  
**Upper Playground and Sonic Living Happy Hour** Laszlo. 6-9pm, free. Resident DJs Amplive and Tourist with special guests. Drink specials and giveaways.

SATURDAY 6

ROCK/BLUES/HIP-HOP

**Air Show Disaster, This is War, Fierce Urgency of Now** Bottom of the Hill. 9pm, \$10.  
**Erykah Badu** Warfield. 9pm, \$45-75.  
**Burned Beyond Recognition, Chronic Neurosis, Athiarchists** Thee Parkside. 5pm, free.

**Cookie Mongoloid, Hi-Nobles, I Love My Label** Annie's Social Club. 9pm, \$8.  
**"Club Feral"** Thee Parkside. 9pm, \$5. With Mon Cousin Belge, Younger Lovers, Pink Swastika, and DJs Siobhan Aluvalot and Gary Fembot.  
**Girls, So Cow, Nodzzz** Hemlock Tavern. 9:30pm, \$7.  
**The Juan Maclean, Field Mezzanine.** 8:30pm, \$20.  
**Lineland, Darwinsbitch, Animal Hospital, Harbour** Li Po Lounge. 9pm, \$5.  
**Lustkillers** Grant and Green. 9:30pm, free.  
**Mark Hummel Band with Rusty Zinn** Biscuits and Blues. 8 and 10pm, \$20.  
**McCabe and Mrs. Miller, Virginia Dare** Make-Out Room. 7:30pm, \$7.  
**Lucas Nelson and the Promise of the Real, Insects vs. Robots, Jamie Robb** Hotel Utah. 9pm, \$10.  
**Or, the Whale, Maldives, Built for the Sea**

Independent. 9pm, \$12.  
**La Plebe, Whisky Dick Darryls, Top Ten El** Rio. 10pm, \$7.  
**Ronkat's Katdelic** Boom Boom Room. 10pm, \$12.  
**Triple Cobra, Dave Rude Band** Café du Nord. 9:30pm, \$12.  
**Von Iva, Gliss, Sick of Sarah** Slim's. 9pm, \$15.

**BAY AREA**  
"Live 105's BFD 2009" Shoreline Amphitheater, One Amphitheater Pkwy, Mtn View; www.livenation.com. Noon, \$25-49.50. With Offspring, Yeah Yeah Yeahs, Dead Confederate, Taking Back Sunday, Alkaline Trio, and approximately one zillion others.

JAZZ/NEW MUSIC

**Audium 9** 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.  
**Abdullah Ibrahim** Yoshi's San Francisco. 8 and 10pm, \$20-28.  
**Jim Butler Jazz Quartet** Savanna Jazz. 8pm.  
**"Open Jazz Jam Session"** Mocha 101 Café, 1722 Taraval, SF; (415) 702-9869. 3:30pm, free.  
**Ricardo Scales** Top of the Mark. 9pm, \$10.  
**Sandra Aran Group** Shanghai 1930. 7:30pm, free.  
**"She Put a Spell on Me: Kim Nalley Sings Nina Simone"** Great American Music Hall. 8pm, \$20.

FOLK/WORLD/COUNTRY

**Americana Jukebox** Plough and Stars. 9pm, free. 49 Special, and Jeffrey Halford and the Healers.

# Berkeley World Music Festival

Sat, June 6<sup>th</sup>  
Noon - 9 pm

## continuous music

In People's Park  
1:00 - 5:30 pm Amoeba Music Presents

FREE!

Stephen Kent ■ *Didjeridu*

Thomas Mapfumo  
■ *Zimbabwe Afro-pop*

Markus James & the Wassonrai  
■ *Mali Blues*

Julia Chigamba  
& the Chinyakare Ensemble  
■ *Zimbabwe Dance*

Freddy Clarke's  
Wobbly World  
■ *Crafts Bazaar*

In Telegraph Ave. Venues  
1 - 9 pm

Sukhawat Ali Khan  
■ *Qawwali Sufi*

Moh Alileche ■ *"Berber"*

Doctor Loco ■ *Tex-Mex*

Tom Chandler Trio ■ *Bossa Nova*

Michael Masley ■ *Cymbalom*

Trio Amore ■ *Italian Opera*

Black Olive Babes ■ *Balkan – "Gypsy"*

Lisa Sangita Moskow ■ *Sarode*

Hélène Attia Band ■ *Jazz*

berkeley poetry festival 1 - 4 pm

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# Lisa Lampanelli

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Outback

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COOKIE MONGOLOID  
THE HI-NOBLES  
I LOVE MY LABEL  
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PUNK ROCK N SCHLOCK KARAOKE IN THE BACKROOM  
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MIGHTY SLIM PICKINS'  
6/12 SHARK ATTACK! W/ STARR, J. ZERO  
6/13 INSANITY, SAROS  
6/17 RESIST, DRAIN THE SKY  
6/19 MURDER OF LILLIES, SAINTS OF RUIN  
6/20 THE CONS, THE RISING SOUND

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**"Another Evening of Song"** Noe Valley Ministry, 1021 Sanchez, SF; (415) 454-5238, www.noevalleymusicseries.com. 8:15pm, \$17. Twenty-five singers perform, accompanied by J. Raoul Brody and the Experimental Love Orchestra. Merle Kessler hosts.  
**Freekbass with DJ Rickey Vincent** Mojito. 9:30pm, \$7.  
**Mini Trifles, Paper Dolls, and Ricky Berger** Amnesia. 9pm, \$5-10.  
**Amy Obenski** Mama Art Café, 4754 Mission, SF; (415) 586-8453. 2pm, free. Jazz influenced folk groove.

#### BAY AREA

**Berkeley World Music Fest** Telegraph. Noon-9pm, free. Sukhawat Ali Khan, Moh Alileche, Trio Amore, Hélène Attia Quartette, Black Olive Babes, Tom Chandler Trio, and more.

#### DANCE CLUBS

**Bar on Church** 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.  
**Candy Store** Club Six. 9pm, \$10. DJs Ill Gates, Mochipet, Knowa Knowone, and more spinning dubstep and glitch.  
**Debaser** Knockout. 11pm, \$5. Wear your flannel and get in free before 11pm to this party, where DJ Jamie Jams and Emdee play alternative hits from the 1990s.  
**Everlasting Bass** 330 Ritch. 10pm, \$5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.  
**Fire Corner** Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.  
**Gemini Disco** Underground SF. 10pm, \$5. Disco with DJs Derrick Love and Nicky B.  
**Go Bang!** Deco SF, 510 Larkin St; (415) 346-2025. 10pm, \$5. Recreating the diversity and freedom of the 70's/80's disco nightlife with DJs Eddy Bauer, Flight, Nicky B., Sergio and more.  
**HYP** Eight. 10pm, free. Gay hip hop club, featuring DJs from the gay and straight communities infused with live performances from Bay Area hip hop dance crews.  
**Kontrol** Endup. 10pm, \$20. Featuring Wighnomy Brothers along with Kontrol resident DJs Alland Byallo, Nikola Baytala, Craig Kuna, and Sammy D spinning dance music.  
**Leisure** Paradise Lounge. 10pm, \$7. DJs Omar, Aaron, and Jet Set James spinning classic brit-pop, mod, 60s soul, and 90s indie.  
**Rebel Girl** Rickshaw Stop. 10pm, \$5. "Electroindierockhiphop" and 80s dance party for dykes, bois, femmes, and queers with DJ China G and guests.

CONTINUES ON PAGE 34 >>

PHOTO BY SOPHIE DRUCKER



## Garrett Pierce

**PREVIEW** There's a bald-faced beauty lurking at the dark heart of San Francisco singer-songwriter Garrett Pierce's *All Masks* (Crossbill). The album, Pierce's second, glimmers quietly, gorgeously from a luminous remove: the performer wrote many of its numbers after traveling for months in Italy and Greece, visiting the power centers and ritual spaces devoted to the gods that pull the strings in Pierce's beloved myths. After passing through the hands of Pierce and his collaborators — Jake Mann, Jen Grady and Carey Lamprecht (Emily Jane White Band), and Tim Wright (Wilderness) — the tracks on *All Masks* ended up revolving around the what Pierce calls a "self-exploration" of his dark side. "Some are brutally honest about shortcomings," the 28-

year-old explains by phone from Davis, where he's visiting his girlfriend and partaking in kombucha and wine. "As a songwriter, I err on the therapeutic side. I love all kinds of music, and I've played music that has had nothing personal involved. But for me, songwriting kind of gets me through without having to pay for therapy. If there's a thread between these songs, it's the exploration of the more upsetting images in my head."

Of course, mythic creatures slither to the fore, as they do on "Adam" in the form of the Garden of Eden's snake. "I had this idea that Adam and him were friends and kicking it for a while, then the snake got axed and had this spiritual awakening on his death bed," Pierce says. "Every song has its own little life that way — I give them happier endings or a spiritual conclusion of sorts." Why? "That's what I'm hoping for in my own life and hoping for in my songs." **(Kimberly Chun)**

**GARRETT PIERCE** With Conspiracy of Venus and Devotionals. Wed/3, 8 p.m., \$10. Rickshaw Stop, 155 Fell, SF. (415) 861-2011, www.rickshawstop.com

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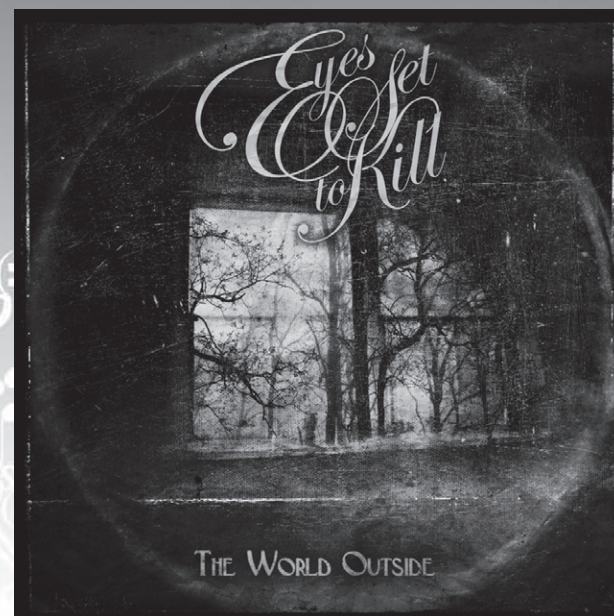
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SAT/6  
DANCE CLUBS  
CONT>>

**Saturday Night Soul Party** Elbo Room. 10pm, \$10. DJs Lucky, Phengren Oswald, and Paul Paul spin 60s soul on 45s.  
**So Special** Club Six. 9pm, \$5. Resident DJ Dans One with Jah Yzer and Adam 12 spinning dancehall, reggae, classics, and remixes.

SUNDAY 7

ROCK/BLUES/HIP-HOP

**Brandi Carlile, Gregory Alan Isakov** Great American Music Hall. 8pm.  
**Fuzztones, Stigma 13, As A People** Bottom of

the Hill. 9pm, \$12.  
**LSD and the Search for God, Hopewell, Birds Fled From Me** Hemlock Tavern. 9pm, \$7.  
**Miggs, Five AM** Café du Nord. 8pm, \$12.  
**Dr. Mojo** Boom Boom Room. 9:30pm, free.  
**Lustkillers, Jonny Manak and the Depressives, Street Score, Elle Niño** Knockout. 5pm, free.  
**Noise Attack, Chon Travis, For the Win, Fire Whiskey** Thee Parkside. 8pm, \$8.  
**Rogue Wave, Paper of Pins, Turf Yard** Independent. 6pm, \$20-35.  
**Kate Voegelé, Angel Taylor, Amy Kuney** Slim's. 7:30pm, \$16.  
**Joe Louis Walker** Biscuits and Blues. 8 and 10pm, \$20.

JAZZ/NEW MUSIC

**Abdullah Ibrahim** Yoshi's San Francisco. 2 and 7pm, \$5-28.

**Lucid Lovers** Harris' Restaurant, 2100 Van Ness, SF; (415) 673-1888. 6:30pm.  
**“Outsound Presents SIMM New Music Series”** Musicians Union Hall, 116 Ninth St, SF; (415) 905-4425, www.noertker.com. 7:30pm, \$10.  
With Between Ravens and Crows and After the End of the World Coretet.  
**SFJAZZ High School All-Stars with Eric Harland** Herbst Theater, 401 Van Ness, SF; www.sfjazz.org. 7pm, \$5-15.

FOLK/WORLD/COUNTRY

**Butch Berry** Brainwash Café, 1122 Folsom, SF; (415) 255-4866. 7pm, free.  
**Oona Garthwait, Ugly Purple Sweater, and Stitchcraft** Amnesia. 9pm, \$7.  
**Local 44s** Thee Parkside. 4pm, free.  
**Los Rumberos!** El Rio. 4:15pm, \$8. Salsa lessons at 3:15pm.  
**Quin and friends** Plough and Stars. 9pm, free.

**Ralph's World** Swedish American Hall (upstairs from Café du Nord). 3pm, \$18.

DANCE CLUBS

**DiscoFunk Mashups** Cat Club. 10pm, free. House and 70's music.  
**Dub Mission** Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Vinnie Esparza, and Process Rebel.  
**Honey Soundsystem** Paradise Lounge. 8pm-2am. “Dance floor for dancers – sound system for lovers.” Got that?  
**Joek!** Lookout, 3600 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.  
**Kick It** Bar on Church. 9pm. Hip-hop with DJ Zax.  
**Moto blanco** Infusion Lounge. 9pm, \$20. With resident DJs Luke Johnstone and Jamie J Sanchez.

**Religion** Bar on Church. 3pm. With DJ Nikita.  
**Stag Asia**SF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 8

ROCK/BLUES/HIP-HOP

**Absu, Glorior Belli, Averse Sefira, Sothis** Thee Parkside. 8pm, \$17.  
**Camera Obscura, Agent Ribbons** Fillmore. 9pm, \$21.50.  
**Handsome Furs, Cinnamon Band** Great American Music Hall. 8pm, \$16.  
**Low Red Land, Mr. Gnome, Juanita and the Rabbit** Elbo Room. 9pm, \$7.

CONTINUES ON PAGE 37 >>



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—San Francisco Chronicle

this week!	Wed, Thurs, June 3, 4	tonight!
	<b>HERB ALPERT &amp; LANI HALL</b>	<b>WILLIE JONES III QUARTET</b>
this weekend!	Fri, Sat, Sun, June 5, 6, 7 Rare Bay Area Appearance <b>ABDULLAH IBRAHIM</b> (Solo Piano)	Thurs, Fri, Sat, June 4, 5, 6 Extremely Rare Club Appearance By Legendary Jazz Vocalist <b>NANCY WILSON</b>
next week!	Mon, Tues, Wed, June 8, 9, 10 <b>CHARLIE HADEN</b> <b>BOBBY HUTCHERSON</b> <b>&amp; GEORGE CABLES</b> Yoshi's Exclusive! "Three Friends"	Sun, June 7, 2pm Matinee <b>JAMES NEWTON &amp; JON JANG</b>
	Fri, Sat, Sun, June 12, 13, 14 <b>CHARLIE HADEN</b> <b>GONZALO RUBALCABA</b> <b>&amp; LEE KONITZ</b> Yoshi's Exclusive!	Sun, June 7, 7pm Show <b>IRIS DEMENT</b>
		Mon, June 8 <b>UPTOWN TRIO</b>
		Tues, June 9 <b>BRIAN BLADE</b> <b>&amp; THE FELLOWSHIP BAND</b>
		Wed, Thurs, Fri, June 10, 11, 12 <b>KIND OF BLUE AT 50</b> featuring <b>JIMMY COBB'S SO WHAT BAND</b>
		Sat, Sun, June 13, 14 <b>CHRISTIAN MCBRIDE</b> <b>&amp; INSIDE STRAIGHT</b>
		Mon, June 15 <b>JAZZSCHOOL STUDIO BANDS</b> Keith Johnson, Director
		Tues, Wed, June 16, 17 <b>BUCKY PIZZARELLI</b> <b>&amp; BENNY GREEN</b>
		Thurs, June 18 Open Dance Floor! <b>Irresistible Cuban Dance Band</b> <b>TIEMPO LIBRE</b>
		Fri, Sat, Sun, June 19, 20, 21 <b>MICHAEL FRANKS</b>
		Mon, June 22 <b>THE JUNIUS COURTNEY</b> <b>BIG BAND</b> with Denise Perrier
		Tues, June 23 <b>THE ADAM SHULMAN QUINTET</b>

**HAPPY HOUR MONDAY-FRIDAY 5-6PM! FOOD & DRINK SPECIALS!**

Get Tickets at **YOSHIS.COM** / the venue box office / 415-655-5600 / 510-238-9200  
All shows are all ages. All Shows Monday-Saturday 8pm & 10pm, Sunday 2pm & 7pm  
(Unless Otherwise Noted). Open for dinner nightly at both locations. Late Night Menu Available.

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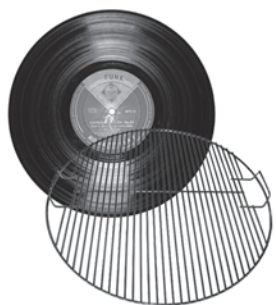
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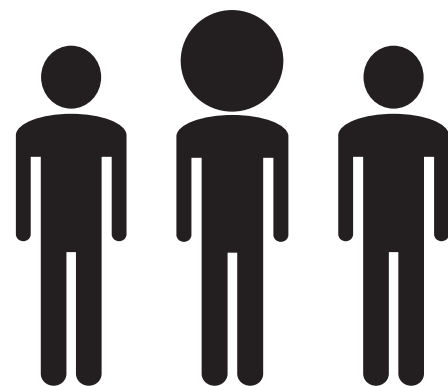
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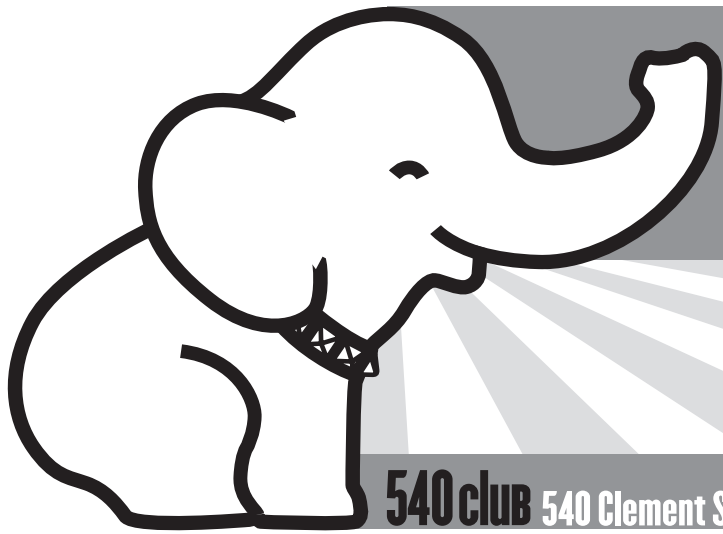
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\*PARTICIPATING OR SELECT SHOWS. PARKING FEES MAY APPLY. CANNOT BE COMBINED WITH ANY OTHER OFFER. SUBJECT TO AVAILABILITY.

# FRIDAY NIGHTS

at the de Young

**June 5**

From 5–8:45 p.m. with live music and cocktails.  
Regular museum admission prices apply.



Image: Bill Witt, *Optician's Sign*, Lower East Side, New York City, 1948, printed 1950. Gelatin silver print. Collection of the Sack Photographic Trust.

**VIEW Signs: *Wordplay in Photography*** explores the myriad uses of signs in the work of 20th- and 21st-century photographers.

**DANCE** salsa with **Edgardo & Candela** explores a sizzling array of Latin rhythms including son, bolero, mambo, cha-cha-cha, merengue, *cumbia* and Cuban *timba*, combined with a touch of jazz. Dance lessons offered by **Angie Baca**.

**CREATE** your own **maracas** for an evening of salsa.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



the James Irvine foundation

Golden Gate Park  
50 Tea Garden Drive  
deyoungmuseum.org  
415.750.3600

**de Young**



MON/8  
ROCK/BLUES/HIP-HOP  
CONT>>

Jason Lytle, Ramshackle Romeos Café du Nord. 9:30pm, \$16.  
Mark Sexton Band, Cuban Cigar Crisis Retox Lounge. 9pm, \$5.  
Patrick Wolf, Living Things, Plasticines, Jaguar Love Slim's. 7:30pm, \$16.

JAZZ/NEW MUSIC

Charlie Haden, Bobby Hutcherson, and George Cables Yoshi's San Francisco. 8 and 10pm, \$28.  
Lavay Smith Trio Enrico's, 504 Broadway, SF; www.enricossf.com. 7pm, free.

FOLK/WORLD/COUNTRY

Free Bluegrass Mondays with Toshio Hirano Amnesia. 8:30pm, free.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!  
King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.  
Mainroom Mondays Annie's Social Club. 9pm, free. Big-stage karaoke with the Lovely Eileen.  
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.  
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth

dancing about, with a killer drag show at 11pm.  
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.  
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 9

ROCK/BLUES/HIP-HOP

Boy Eats Drum Machine, Boy in Static Thee Parkside. 8pm, \$7.  
Neko Case, Jason Lytle Warfield. 8pm. \$33.  
Felice Brothers, Willy Mason Independent. 8pm, \$16.  
IAMX, Hypernova Slim's. 9pm, \$17.

Nightmare River Band Grant and Green. 9pm, free.  
Pet the Bunny, Graves Bros Deluxe, Jank Hemlock Tavern. 9pm, \$6.  
Kevin Seconds, Feels Like Fire, Tater Famine, Pearl Starbird Bottom of the Hill. 9pm, \$8.  
Static Thought, Let's Dance, Dead Ringers Knockout. 10pm, free.  
Nina Storey, Chris Ayer Café du Nord. 9:30pm, \$10.  
Yogoman Burning Band, Magic Leaves Hotel Utah. 9pm, \$6.

JAZZ/NEW MUSIC

Audrey Shimkas Trio Shanghai 1930. 7:30pm, free.  
Dave Parker Quintet Rasselas Jazz. 8pm.  
Charlie Haden, Bobby Hutcherson, and George Cables Yoshi's San Francisco. 8 and 10pm, \$28.

Ricardo Scales Top of the Mark. 6:30pm, \$5.

FOLK/WORLD/COUNTRY

Barry O'Connell, Vinnie Cronin, and friends Plough and Stars. 9pm, free.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. With DJs What's His Fuck, Scottagon, and Shane in Blood.  
Drunken Monkey Annie's Social Club. 9pm, free. Rock for inebriated primates like you.  
Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.  
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.  
Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**



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**SPANDEX TIGER**  
**DISASTROID**  
**BIG BLUE WHALE**  
WED JUN 3  
DOOR 8:30 \$8  
age: 21+

**THU JUN 4**  
DOOR 8:30 \$10/\$12  
age: 21+

**SCOTT H. BIRAM**  
**FLEXXBRONCO**  
**THE DEVIL'S OWN**

**HOLY FUCK**  
**CROCODILES**  
**LEATHER FEATHER**  
**DJ GATSBY**  
Tyler of Tempo No Tempo  
FRI JUN 5  
DOOR 8:30 \$12  
age: 21+

**SAT JUN 6**  
DOOR 8:30 \$10  
age: 21+

**AIR SHOW DISASTER**  
**THIS IS WAR**  
**THE FIERCE URGENCY OF NOW**

**FUZZTONES**  
**STIGMA 13**  
**AS A PEOPLE**  
SUN JUN 7  
DOOR 8:30 \$12  
age: 21+

**TUE JUN 9**  
DOOR 8:30 \$8  
age: 21+

**KEVIN SECONDS**  
**FEELS LIKE FIRE**  
**TATER FAMINE**  
**PEARL STARBIRD**



**LIVE SHOWS CALENDAR**  
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Check Amoeba.com for complete listings...

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SATURDAY • JUNE 13 • 2PM  
**THE PAPER CUTS**

MONDAY • JUNE 15 • 6PM  
**ART BRUT**

THURSDAY • JUNE 25 • 6PM  
CELEBRATE PRIDE '09 AT AMOEBA  
WITH *PICK UP THE MIC* STARS:  
**JUBA KALAMKA, JENRO, & DUTCHBOY**

**Q BERKELEY:**

SATURDAY • JUNE 6 • 6PM  
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Moh Alileche (pronounced Ali LESH) sings the thrilling folk music of Kabylia, Algeria's primary Berber region. He accompanies his original compositions with a double stringed mandol. Moh will be celebrating his new album *In Memory of a Hero*.

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*THE MONGOLOIDS*

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*THE UPRISING*  
*WOLVES & THIEVES*

\*Fri 6/5 9PM \$7  
THE BLACK CRABS  
*1/4 MILE COMBO*  
*TEXAS STEVE & THE GIT-GONE TRIO*

\*Sat 6/6 3PM FREE ALL AGES  
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*THE ATHIARCHISTS*

9PM \$5  
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QUEER ARTS REVOLUTION  
*MON COUSIN BELGE*  
*THE YOUNGER LOVERS*  
*PINK SWASTIKA*  
*DJ SIOBHAN ALUVALOT & GARY FEMBOT*

\*Sun 6/7 4PM 8PM \$8  
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*CHON TRAVIS*  
*FOR THE WIN*  
*FIRE WHISKEY*

\*Mon 6/8 8PM \$15 ADV/ \$17@DOOR ALL AGES  
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*DJ ROB METAL*

\*Tue 6/9 8PM/\$7  
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6/11 - *GREG ASHLEY, ART LESSING & THE FLOWER VATO, THE EYES*

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WED 6/3 9PM \$7  
ROSEWOOD THIEVES  
MISSISSIPPI MAN  
LEMON SUN

THU 6/4 9PM \$10  
THRONES  
COMMON EIDER KING EIDER  
PINS OF LIGHT

FRI 6/5 9:30PM \$7  
MIST & MAST  
HARBOURS  
WE IS SHORE DEDICATED

SAT 6/6 9:30PM \$8  
GIRLS  
SO COW (TIC TAC TOTALLY)  
NODZZZ

SUN 6/7 9:30PM \$7  
KYMBERLI'S MUSIC BOX PRESENTS:  
LSD & THE SEARCH FOR GOD  
HOPEWELL (TEE PEE, BROOKLYN)  
BIRDS FLED FROM ME

MON 6/8 10PM FREE  
PUNK ROCK SIDESHOW  
W/DJ TRAGIC &  
THE DUCHESS OF HAZARD

SUN 6/9 9PM \$6  
GRAVES BROS DELUXE  
PET THE BUNNY  
THE JANK

WED 6/10 9PM \$6  
BUTTERCREAM GANG  
MAGNANIMOUS  
GRECO GUGGENHEIT

THU 6/11 9PM \$6  
FOREVER  
ZOO (MEMBERS OF LITTLE TEETH)  
SONGS FOR MOMS

FRI 6/12 9PM \$7  
EAR PWR  
ADVENTURE (CAR PARK)  
SHAKES GOWN

SAT 6/13 9PM \$7  
HURRY UP SHOTGUN  
SISTER GRIZZLY  
DASHING SUNS

SUN 6/14 9PM \$6  
DOMINIQUE LEONE  
WIENER KIDS



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**GLENN LABS** (RECORD RELEASE!)  
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FRIDAY JUNE 5 10PM \$12 (HIP-HOP)  
**FELONIOUS**  
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SATURDAY JUNE 6 9:30PM \$10/\$12 (ROCK)  
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SUNDAY JUNE 7 8PM \$10/\$12 (ROCK) ALL AGES  
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MONDAY JUNE 8 9:30PM \$16 (INDIE)  
**JASON LYTLE** (OF GRANDADDY)  
**RAMSHACKLE ROMEO**

TUESDAY JUNE 9 9:30PM \$10 (SONGWRITER/BLUES)  
**NINA STOREY** (SOLO)  
**CHRIS AYER**

WEDNESDAY JUNE 10 9:30PM \$10 (ROCK)  
**EMILY & JOAN**  
(FORMERLY OF THE WHORESHOES)  
**BOB HARP** (RECORD RELEASE!)  
**THE PAT JORDAN BAND**

THURSDAY JUNE 11 8PM \$12 (FOLK/ROCK)  
**LITTLE WINGS**  
**MICHAEL MUSIKA**  
**HONEY.MOON.TREE. • SLEEPY TODD**

SATURDAY JUNE 13 9:30PM \$10/\$12 (LATIN/ HIP-HOP/FUNK)  
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**BIG BROOKLYN RED**

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**PETE AND J**

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**OUTFORMATION**  
**FIVE EYED HAND**  
**JIMMY & THE HEAVENLY KNOCKERS**

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**ANTLERS • FINDLAY BROWN**  
 THURS. JUNE 18 • DOORS 7 / SHOW 8 • \$30 • 21 & UP  
**ZAP MAMA**  
 SAT. JUNE 20 • DOORS 8 / SHOW 9 • \$20 ADV. / \$22 DOOR • 21 & UP  
**SUPERBOOTY**  
**NEVERLAND**  
 WED. JUNE 24 • DOORS 7 / SHOW 8 • \$35 • 21 & UP  
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**ATLAS CAFE**  
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 (415) 648-1047  
**ATMOSPHERE 3**  
 447 Broadway  
 (415) 788-4623  
**BAMBUDDHA LOUNGE**  
 601 Eddy  
 (415) 885-5088

**BAOBAB**  
 3388 19th St  
 (415) 643-3558  
**BAR ON CHURCH**  
 198 Church  
 (415) 861-7499  
**BEAUTY BAR**  
 2299 Mission  
 (415) 285-0323

**BIMBO'S 365 CLUB**  
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 (415) 474-0365  
**BISCUITS AND BLUES**  
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 (415) 292-2583

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 (415) 970-0362  
**BOOM BOOM ROOM**  
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 (415) 673-8000

**BOTTOM OF THE HILL**  
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 (415) 621-4455  
**BROADWAY STUDIOS**  
 435 Broadway  
 (415) 291-0333

**BRUNO'S**  
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 (415) 643-5200  
**CAFE COCOMO**  
 650 Indiana  
 (415) 824-6910  
**CAFÉ DU NORD**  
 2170 Market  
 (415) 861-5016

**CASANOVA LOUNGE**  
 527 Valencia  
 (415) 863-9328  
**CAT CLUB**  
 1190 Folsom  
 (415) 431-3332  
**CLUB DELUXE**  
 1509 Haight  
 (415) 552-6949

**CLUB 525**  
 525 Howard  
 (415) 339-8686  
**CLUB SIX**  
 60 Sixth St  
 (415) 863-1221  
**DALVA**  
 3121 16th St  
 (415) 252-7740

**DELIRIUM**  
 3139 16th St  
 (415) 552-5525  
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# visual art

Robert Frank: “It is important to see what is invisible to others — perhaps the look of hope or the look of sadness.”

ROBERT FRANK, *PARADE*- HOBOKEN NEW JERSEY, 1955;  
GUGGENHEIM 340/AMERICANS 18 AND 19- NEW ORLEANS, NOVEMBER, 1955;  
SAN FRANCISCO, 1956. COURTESY OF THE ARTIST.



## That crazy feeling

The humor, sadness, and everything-ness of Robert Frank's *The Americans* — 50 years later

By Johnny Ray Huston  
johnny@sfbg.com

The world writes a story far beyond — or deeper and more twist-riddled than — any author's imagination. How else to explain the fact that Robert Frank's peerless photographic book *The Americans* turned 50 the same year that Barack H. Obama was elected president of the United States? Looking in — again, and again — at *The Americans*, thanks to a handsome new edition (Steidl, 180 pages, \$39.95), or at “The Americans,” thanks to a traveling exhibition connected to Frank's landmark work, one finds a vision of this country that is anything but dated.

Jack Kerouac raved about the way Frank captured “that crazy feeling in America,” and to be sure, even if his prosaic descriptions of Frank's photos come off a bit redundant now, there's still some insightful gold to be gleaned from his observation that Frank was always taking pictures of jukeboxes and coffins. There's been no shortage of writing about *The Americans* since Kerouac's at-times stifled response. Is there anything left to say about *The Americans*? If there's anything left to say about America, the answer is yes.

There are infinite views. One is Frank's very particular sense of place. For a San Franciscan, that means an untitled image of a couple on Alamo Square, perhaps the most iconic of at least three Bay Area pictures. Frank has cited this photo as his favorite in *The Americans*, because

the facial expressions of the couple he's caught unaware bring across loud and clear what an intrusive presence the photographer is by nature. But this shot also is a document of the Western Addition when it was a thriving African-American neighborhood. It's existence confronts the face of San Francisco today.

In a Charleston, S.C., image from *The Americans*, a pampered, already entitled-looking snow white baby looks out from the cradling arms of a black maid whose face — seen in profile — is more fascinating and harder to read. The picture is a blunt image of race in the South, and of race in America on the eve of civil rights uprisings. It also raises an interesting side question: why did it take European exiles to photographically render that subject with candor? This keepsake of Charleston by the Swiss Frank is the black-and-white counterpart to the Technicolor ironies that German expatriate Douglas Sirk brought to the 1959 version of *Imitation of Life*. (Racism was flagrantly institutionalized during the making of *The Americans*, and Frank has long had an critical eye for U.S. institutions — a Frank film series at SFMOMA doesn't just showcase the Beat work *Pull My Daisy*, it also includes *Me and My Brother* (1969) a look at this country's concepts of mental illness that's more personal than, and just as direct as, Frederick Wiseman's *Titicut Folies* (1967).)

For any person who has lived with *The Americans* — spent time over the years looking

CONTINUES ON PAGE 40 »

### LOOKING AT “LOOKING IN”: THE MAKING AND UNMAKING OF *THE AMERICANS*

“All original art looks ugly at first,” Clement Greenberg wrote in defense of modern art. Implicit in Greenberg's statement is the sense that time would eventually vindicate what was seen as anathema to prevailing tastes. Such has been the fate of *The Americans*, Robert Frank's once reviled, now iconic photographic poem that traces the warped, smudged, and tattered fabric of our nation. Now 50, Frank's odd little book (initially published in France in 1958 and brought to these shores the following year by Grove Press) of old glories, hardened faces, ghostly jukeboxes, in-between moments, and public rituals that captured the social inequalities and strangeness entrenched in the everyday of postwar America still cuts to the quick.

Frank, in collaboration with curators at the National Gallery of Art in Washington, D.C., has given his magnum opus something of the CSI treatment in “Looking In: Robert Frank's *The Americans*.” As its title suggests, “Looking In” offers an expanded view of the original volume's 83 photographs (displayed in their original order, with each of the book's four sections in its own gallery), incorporating contact sheets and other behind-the-scenes artifacts from the Guggenheim Fellowship-funded cross-country road trips Frank made with his wife and two kids in 1956 and '57, as well as selections of Frank's earlier and later photographic projects. But so much context and annotation to what was, even in the strictest sense, a self-contained work, often results in more noise than signal.

Frank pared his final choices from 20,000 frames, ordering the images in such a way to form daisy chains that relay visual puns, common themes, shared details (a decorative star motif or the position of a hand), and stark contrasts among them. A personal favorite occurs in a series of photographs that touch on driving, in which the tarpaulin covering a ride in Long Beach deflates in the next photo into the cloth draped over a car accident victim in rural Arizona. As with all art, the power and pleasure of viewing *The Americans* comes in discovering these subtle affinities and motifs by oneself. At times the interpretative cues offered by the explanatory texts all but erect a neon sign directing you toward significance. Some interpretive breathing room would've been nice.

Conversely, Frank's conflicted relationship to his most famous work in the decades following its subsequent reappraisal and canonization by the art world — when he started to turn his attention to filmmaking — is shoehorned into a tantalizing but all too brief section, “Destroying *The Americans*,” at the exhibit's close. (Sarah Greenough's excellent catalog essay of the same title goes into further detail.) It is curious to end a retrospective that largely adds to the hagiography already surrounding Frank's work on such a sour, doubt-filled note. But perhaps it can be read as a warning to those who would be quick to call *The Americans* merely a reflection of its time. Frank's “sad poem,” as Jack Kerouac dubbed it in his introductory text to the American edition, may no longer look as ugly as it once did. But we are still a nation riddled by racism and poverty, worshipful of false prophets and political theater; a nation of gullible consumers, fervent believers, and drifters forever tethered to the horizon. As Frank himself said in response to initial criticism of the book, “It is important to see what is invisible to others — perhaps the look of hope or the look of sadness.” (Matt Sussman)



## Robert Frank CONT.

through its pages, locking eyes on a particular picture and contemplating it — there's a peculiar card-shuffle déjà vu-gone-slightly-askew-or-anew feeling to encountering the same photos in succession along the walls. This is the experience of looking at “Looking In: Robert Frank’s ‘The Americans,’” the Frank exhibition currently on view at San Francisco Museum of Modern Art. Alongside rather than on top of one another, an alphabet of American hats point in different directions, each one reflecting a viewpoint. An array of flags mask people’s faces, or point sorrowfully toward the ground.

One facet or extension of “Looking At” explores Frank’s influences, and in turn, his influences on, American photography. To be sure, Diane Arbus’s trannies and butches and Lee Friedlander’s broadcast TVs owe a debt to Frank’s visions of censored-or-taken-for-granted everyday 20th century life. The through line from the Depression-era photography of Dorothea Lange and Walker Evans to Frank’s look at a family crammed into a car in Butte, Mont., is obvious. Absent, though, are some definite predecessors and peers. Weegee’s hard-boiled faces are nowhere to be seen — except in Frank (and frank) images such as one of a couple in Miami Beach. William Klein’s pictorial

rephrasing of urban adpeak and movement is absent save for a look at a department store in Nebraska, an arrow on the wall of a building in Los Angeles, a newsstand in New York City, or a sidewalk in New Orleans.

With one photo in *The Americans*, Robert Frank made gas pumps look like a series of tombstones, all gathered by a sign that declares SAVE. There are legions of artists today making images less contemporary or relevant. Take a look at *The Americans*, and you’ll find cowboys, starlets, funeral parties, boys in arcades, queens on stoops, leather rebels, bored or contemplative waitresses, street preachers, parades of pedestrians, wheelers and dealers — and workers. Take another look at *The Americans* today, 50-plus years after it made its first impression, and you’ll probably find yourself. **SFBG**

### LOOKING IN: ROBERT FRANK’S “THE AMERICANS”

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**Cars, gas pumps in disguise, and romance all figure in Robert Frank’s *The Americans*** | ROBERT FRANK, *US 90, EN ROUTE TO DEL RIO, TEXAS*, 1955. COURTESY OF THE ARTIST



VERONICA DE JESUS: BREAD WINNER, 36 INCHES BY 72 INCHES; POSTER FROM “OTL AICHER: MÜNCHEN 1972”

## “Otl Aicher: München 1972” and “Veronica De Jesus: Do the Waive”

**» REVIEW** The 1972 Munich Olympics is mostly associated with terrorism, with Marc Spitz running a distant second. But Otl Aicher’s graphic design for the event exemplifies the better possibilities of the fusion of humanism and capitalism that characterizes each incarnation of the international event. A member of the White Rose movement and friend of Hans and Sophie Scholl, who were arrested and executed by the Nazis, Aicher later made his name through graphic design concepts that possess a rare fusion of experience and imagination. Three years after his successful branding work for Lufthansa Airlines, Aicher created a friendly yet intricate pictorial language — or pictogram — system for the individual programs, posters, and even tickets of the Munich Games. While many exhibitions fail at presenting graphic design as a form with much soul or personality, “Otl Aicher: München 1972” has no shortage of either — or of refreshingly-deployed color, for that matter. A blue and green oasis within the SFMOMA behemoth, its pleasures spiral outward from the Op Art-like symbol Aicher used for the event’s main icon, into a number of engagingly basic and extremely influential renderings of the body in motion. Or in other words, iconic images of human striving.

The latest show by the contemporary Bay Area artist Veronica De Jesus presents an entirely different take on corporate branding and athleticism — one that nonetheless possesses a friendliness quite akin to Aicher’s work. Viewed alongside “München 1972,” De Jesus’s “Do the Waive” comes off even more sharply as a satirical, at times hilarious, but also troubling take on the tyranny of symbols and supposed meanings wielded by the contemporary sports entertainment complex. Simply put, the logos for CNN and Shell don’t have the ingenuity of Aicher’s iconography. When De Jesus renders them — or the trademark colors of McDonald’s — via child-like scrawlings, the taken-for-granted commercialism woven into daily life to influence kids’ aspirant dreams seems questionable and dubious and absurd at its very core. Like Jenny Holzer with a far less dry sense of humor, De Jesus also has a talent for twisting received ideas or language, whether via creative misspelling or isolated bits of media chatter. (Three of her titles: *Fry Anyone*, *Closed for the recession*, and my favorite, *People are going after the french fries*.) “Do the Waive” is packed with treats. I enjoyed the life-size portraits and the connection between homo-affection and homo-aggression drawn — literally — by *It’s a Battle* and *All Hugs*. But the best works are smaller ones that layer media babble and athletic imagery into visions that are confusing, exhausting, and attractive all at once, like a day’s journey through an empire of signs. **(Johnny Ray Huston)**

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(415) 357-4000. www.sfmoma.org

**VERONICA DE JESUS: DO THE WAIVE** Through June 16. Michael Rosenthal, 365 Valencia, SF. (415) 522-1010,

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## stage

Mark Jackson (at left, with Peter Ruocco; at right, with Blythe Foster) adapted, co-directs, and stars in Shotgun Players' *Faust, Part 1*.

PHOTO BY JESSICA PALOPOLI



# First things *Faust*

*Faust, Part 1* is whole unto itself

By Robert Avila  
a&eletters@sfbg.com

Bay Area writer-director Mark Jackson has been rightly hailed for his original scripts, especially since the rollicking ingenuity of 2003's *The Death of Meyerhold*. But his dialogue with established or classic plays has been just as intriguing to follow. Here, strict fidelity to the text has not always proved a recipe for success. Indeed, it was by tossing out the text completely that *Yes, Yes to Moscow* — created with Tilla Kratochwil, Sommer Ulrickson, and Beth Wilmurt and one of the best things to happen on any Bay Area stage in 2008 — managed to capture the essence of Chekhov's *Three Sisters* to a degree most big-budget, straight-ahead productions could only envy. Then again, without changing a word, Jackson brilliantly exploited the kinetic value of Sophie Treadwell's expressionist drama, *Machinal*, for last year's memorable production with alma mater San Francisco State University. But more recently, cleaving restlessly to August Strindberg's text of *Miss Julie* in an otherwise skillful production for Berkeley's Aurora Theatre, Jackson teetered near heavy-handedness, the injection of directorial personality often butting heads with Strindberg's tightly wound material rather than entering a productive discourse with it.

That is happily not the case in Jackson's current effort: a sure, compact, and invigorating free-adaptation of Johann Wolfgang Goethe's *Faust, Part I* produced, like *Meyerhold*, by

Berkeley's Shotgun Players. The "freely adapted" part is no doubt key to the success here, but that implies no reduction of the original. Although the text has been trimmed and jiggered greatly, Jackson's version — alive and lively in rhyming verse — strikes a confident, highly effective balance between his own visually striking exegesis and a deep-seated fidelity to the poetical and dramatic spirit of Goethe's glorious closet play.

Essaying the title role himself with considerable wit and panache, Jackson leads a winning cast in the kind of dynamic, precisely choreographed neoexpressionist production he has made a hallmark of his work. "In the beginning was the act!" is Faust's eureka cry. But the director starts the action in a tense but humorous fit of inaction at the lip of the stage. There Faust, the arch but frustrated rationalist bent on bending nature to his will, vacillates in calling forth the spirit world, standing before a wall of thin metal-framed windows blacked out except for one square patch of moonlight, and bare but for a single glass of magic potion.

Frenetic, verbose, arrogant, and (nearly) fearless, Jackson's Faust dances a tightrope line between jaded hero and willing fool with conjured devil and enabler Mephistopheles (played with a slippery sobriety and quiet menace by the solid Peter Ruocco) standing erect and a full head shorter by his side, all courtesousness amid flashes of animal teeth.

The play centers on Faust's tragic wooing (and ruining) of the beautiful maiden Gretchen (an exceptionally

deft, completely mesmerizing Blythe Foster), whom Faust meets in that fair field after downing his magic potion. But Gretchen's mother (in a suitably jagged but subtle portrait by Zehra Berkman) guards her daughter's chastity with hawk-like concentration despite being wheelchair-bound, her sharpness accentuated by repeated appearance in profile.

Goethe's *Faust* — so applicable to our historical moment-of-truth that in lesser hands any treatment is doomed to cliché — has the unparalleled Renaissance man embodying rational, post-Enlightenment humanity in a sobering confrontation with questions of good and evil. A forceful aspect of Jackson's shrewd staging lies in never losing sight of this "embodied" tale. Certainly Faust is enchanted by his own words. After all, it's through language — here, in particular, the paradigm of a masculine rationality subduing a feminized nature — that we not only define but bring into being the world we inhabit (notwithstanding Faust's claim for "the act" as instigator). But amid the heightened speech, Jackson maintains a delightfully chilling carnality in the details. It echoes more remotely in the play's eerie final lines as well, when Mephistopheles, calling creation one big wash, must concede that for all its nothingness, "something seems to circle around." It's messy, and it bothers him. "I should prefer eternal emptiness," he says. **SFBG**

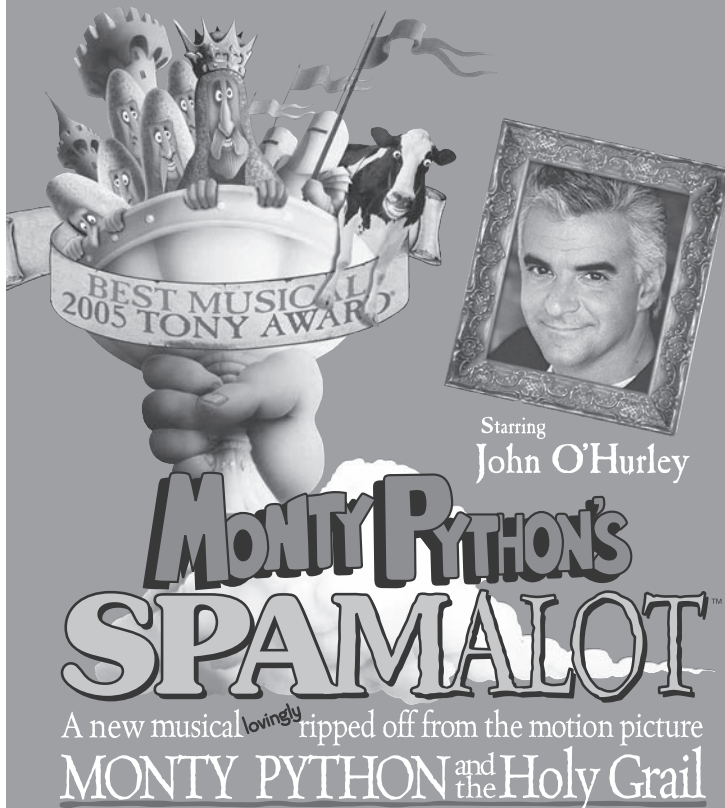
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## THEATER

### OPENING

**At Home at the Zoo** A.C.T., 415 Geary; 749-2228, [www.act-sf.org](http://www.act-sf.org). \$14-\$82. Previews June 5-9. Opens June 10. Runs Tues-Sat, 8pm; Sat-Sun, 2pm; check website for exceptions. Through July 5. A.C.T. Theatre presents Edward Albee's spell-binder about the lives of three New Yorkers. **The Barber of Seville** Legion of Honor, 34th Ave and Lincoln Park; 972-8934, [www.pocketopera.org](http://www.pocketopera.org). \$20-\$37. Pocket Opera presents the first chapter of *The Marriage of Figaro*.

**"FURY factory 2009"** Times, venues, and prices vary. [www.foolsFURY.org](http://www.foolsFURY.org). June 9-24. Fools Fury Theatre, in conjunction with the 2009 NET Summit of Ensemble Theaters, presents this three-week theater festival with multiple shows six nights a week. Highlights include Bond Street Theater, Exile Theatre, Butchialis de Panochtitlan, Hand2Mouth, and more.

**Jericho Road Improvement Association** Phoenix Theatre, 414 Mason; (510) 292-6403, [www.hellafreshtheatre.com](http://www.hellafreshtheatre.com). \$10. Opens June 4. Runs Thurs-Sat, 8pm, through June 27. Hella Fresh Theatre presents this highly-relevant and timely show examining race, law enforcement, and East Bay celebrity in contemporary Oakland. **Lettucetown Lies** Marsh Studio Theater, 1074 Valencia; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). \$15-\$50. Opens June 5. Runs Fri-Sat, 8pm, through June 27. The Marsh presents Kenny Yun's one-man show about the coming of age of a gay, Asian teenager in Salinas. **Love, Humiliation & Karaoke** StageWerx, 533 Sutter; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20. Opens

June 4. Runs Thurs, 8pm, through June 25. Enzo Lombard stars in his comedy about questionable choices and troubling circumstances.

**Now and at the Hour** EXIT Stage Left, 156 Eddy; 931-1094, [www.theexit.org](http://www.theexit.org). \$15-\$25. Opens June 5. Runs Fri-Sat, 8pm, through Aug 15. (No shows July 3-4). EXIT Theatre presents Christian Cagigal's magical experience about time and reflection.

**Pearls Over Shanghai** Hypnodrome, 575 10th St.; (800) 838-3006, [www.thrillpeddlers.com](http://www.thrillpeddlers.com). \$30-\$69. Previews June 5-6. Opens June 12. Runs Fri-Sat, 8pm. Sundays, 7pm, starting July 26. Through Aug 16. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

**Porgy and Bess** War Memorial Opera House, 301 Van Ness; 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-\$290. Opens June 9. Runs through June 27. Check website for days and times. San Francisco Opera presents this American masterpiece by the Gershwins.

**Some Men** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$22-\$40. Previews June 5. Opens June 6. Runs Wed-Sat, 8pm; Sun, 2pm (No shows June 7 and 28, July). Through July 12. New Conservatory Theatre presents this West coast premiere by four-time Tony Award-winner Terrence McNally.

### ONGOING

**August: Osage County** Curran Theatre, 445 Geary; 512-7770, [shnsf.com](http://shnsf.com). \$35-\$80. Tue-Sat, 8pm; Wed, Sat, and Sun, 2pm. Through Sept 6. The Pulitzer Prize-winning Broadway show about a rural Oklahoma family stars Estelle Parsons.

**Betrayal** Actors Theatre of SF, 855 Bush; 296-9179, [www.actors theatresf.org](http://www.actors theatresf.org). \$10-\$35. Thurs-Sat, 8pm. Through June 27. The Actors Theatre of San Francisco presents Harold Pinter's revolving around two couples and their web of infidelity.

▶ **Dead Man's Cell Phone** SF Playhouse, 588 Sutter; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$30-\$40. Tue, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through June 13. Susi Damilano directs this odyssey about morality and redemption by award-winning playwright Sarah Ruhl.

**East 14th** The Marsh, 1062 Valencia; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). \$20-\$35. Fri, 8pm; Sat, 8:30pm. Sun, 3pm, through June 14. Oakland native Don Reed's performs this one man play, subtitled "true tales of a reluctant player."

**Eccentrics of San Francisco's Barbary Coast: A Magical Escapade** San Francisco Magic Parlor, Chancellor Hotel Union Square, 433 Powell; 1-800-838-3006. \$30. Fri-Sat, 8pm. Ongoing. This show celebrates real-life characters from San Francisco's colorful and notorious past.

**Fuku Americanus** Intersection for the Arts, 446 Valencia; 626-2787, [www.theintersection.org](http://www.theintersection.org). \$15-\$25. Through June 21. Call for times. Act one of *Fuku Americanus*, Campo Santo's adaptation of Pulitzer prize-winning *The Brief Wondrous Life of Oscar Wao*, explodes across the stage like a Caribbean hurricane. (Gluckstern)

**"Helluva Night"** Royce Gallery, 2901 Mariposa; (866) 811-4111, [www.helluvanightsf.com](http://www.helluvanightsf.com). \$25-\$40. Thurs-Sat, 8pm. Through Aug 15. Expression Productions presents a double bill of two-critically acclaimed one act plays, *No Exit* by Jean Paul Sartre, and *Tape*, by Stephen Belber.

**Killing My Lobster hits Highway 101** Zeum Theater, 4th and Howard; [www.killingmylobster.com](http://www.killingmylobster.com). \$15-\$20. Thurs-Fri and Sun, 8pm; Sat, 7 and 10pm. Through June 14. It's road trip season, and since most

of us can't afford to go away this year, Bay Area comedy mavens Killing My Lobster are taking audiences for a ride through the backwoods of California. (Gluckstern)

▶ **Krapp's Last Tape** EXIT on Taylor, 277 Taylor; (800) 838-3006, [www.cuttingball.com](http://www.cuttingball.com). \$15-\$30. Thurs-Sat, 8pm. Sun, 5pm. Through June 21. There's a certain logic in Cutting Ball Theater following its rousing, extended run of Will Eno's "Thom Pain (based on nothing)" with a mounting of Samuel Beckett's "Krapp's Last Tape". (Avila) **Mauritius** Magic Theatre, Fort Mason; (800) 595, 4849, [www.magictheatre.org](http://www.magictheatre.org). \$25-\$45. Wed-Sat, 8pm; Sun, 2:30pm; plus special showings. Through June 14. Loretta Greco directs Emmy Award winner Theresa Rebeck's wickedly smart comedy about the dangers of stamp collecting. **Mr. Marmalade** Custom Made Theatre Co., 965 Mission; (800) 838-3006, [www.custommade.org](http://www.custommade.org). \$10-\$25. Thurs-Sat, 8pm. Through June 13. Custom Made Theatre Company presents Noah Haide's hysterical, heartbreaking dark comedy about a four-year-old's imaginary friend.

**Not a Genuine Black Man** Off Market Theaters Studio 250 Stage, 965 Mission; (800) 838-3006, [www.briancopeland.com](http://www.briancopeland.com). \$30. Sat-Sun, 3pm. Through July 12. Off Market Theaters Studio250 presents Brian Copeland's longest running hit show about a little-known chapter in Bay Area history. **"ShortLived 2.0"** Studio 250, Off-Market Theater, 965 Mission; [www.pianofight.com](http://www.pianofight.com). \$20. Fri-Sat, 8pm. Through June 27. PianoFight pres-

## "in/divisible"

▶ **PREVIEW** The fact that the state Supreme Court upheld Proposition 8 probably was no surprise to Dance Ceres choreographer-dancer Brittany Brown Ceres, since the aftershock of the proposition's passage coincided with her residency at CounterPULSE. But it probably did strengthen her faith in dance's ability to suggest and strengthen concepts of community, self, and instigating and supporting change. The upcoming *in/divisible*, presented as part of this year's National Queer Arts Festival, may also serve as an affirmation for those engaged in the ongoing struggle for equality. Though there is nothing overtly political about Brown Ceres' choreography, her dances are forceful and affirming of female identity. At their best, they draw you in because of the complexity of the impulses that generate and control them. Still, if you look closely, you can see how they undermine conventional mores and ingrained patterns of thought. But they mostly convince because they are so beautifully and emotionally logical in the way they communicate. For *in/divisible*, Brown Ceres is collaborating with two soul mates. Aerial artist Sonya Smith complements her own (physically) more gravity-bound choreography. Joining them from San Diego is Sadie Weinberg with *American Torch Songs*, a set of short dances that look back at one of the universal high school experiences: getting dumped. (Rita Felciano)

**IN/DIVISIBLE** Thurs/4-Sat/6, 8 p.m., \$15. CounterPULSE, 1310 Mission, SF.

1-800-838-3006. [www.brownpapertickets.com](http://www.brownpapertickets.com)

ents this playwrighting competition for writers and theater groups; top prize -- decided by audience scorecards -- is a month-long run of a full-length production.

▶ **Stale Magnolias** Glama-Rama Hair Salon, 417 South Van Ness. 861-GLAM, [glamarama.com](http://glamarama.com). \$15-20. Sat-Sun, 8pm (except May 31), through June 14. A beauty salon in the poky little town of Rectal, Texas, is the recessed setting for Sean Owens' small-town scandal, wherein a gaggle of strong-willed Southern belles battle past wrongs, present pettiness, not-quite-buried secrets, male chauvinism, alopecia, and one another amid a day spa that starts to look more and more like Amazon roller derby. (Avila)

▶ **Strings** Mama Calizo's Voice Factory, 1519 Mission; (800) 838-3006, [www.guerrillarep.org](http://www.guerrillarep.org). \$10-\$15. Thurs/4-Sat/6, 8pm. A nearly bare stage, draped in white light and shadow, and two lithe actors dressed in black are all that's needed to give rise to a remarkably rich tableau of memory, imagination, critique, and good old sibling rivalry in Guerrilla Rep and playwright Terrence Beswick's sharp and rewarding world premiere. (Avila)

**Three on a Party** Theatre Rhinoceros, 2926 16th St.; 861-5079, [www.therhino.org](http://www.therhino.org). \$15-\$35. Wed/3-Sat/6, 8pm; Sun/7, 3pm. The title of this Word for Word and Theater Rhinoceros coproduction comes from the operative term employed by the protagonists in Tennessee Williams' surprisingly risqué 1954 "Two on a Party," one of three short stories transferred nimbly to stage under Rhino artistic director John Fisher's able, energetic direction. But first up is Gertrude Stein's "Miss Furr and Miss Skeene," the story of two formerly conventional now gay 1920s expats (JoAnne Winter and Sheila Balter) living very gaily in gay Paree (and so on and so on, per Stein's arch and very amusing word play). The evening comes full circle with "Suddenly Home," a sweetly funny and affecting tale of the city, circa 1990, by San Francisco's own Armistead Maupin. The ensemble cast (which also includes Brendan Godfrey) is quick, versatile, and engaging throughout, but Ryan Tasker and Winter are especially memorable in the roles of Williams' two companionable misfits on a bender in what amounts to the longest but also the most magnetic and moving of the evening's worthwhile offerings. (Avila)

**Tosca** War Memorial Opera House, 301 Van Ness; 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-\$290. Runs through June 26. Check website for days and times. San Francisco Opera presents Giacomo Puccini's fierce melodrama.

**Visiting Mr. Green** Stage Nine Theatre, 717 Sutter; (916) 353-1001, [www.stageninefolson.com](http://www.stageninefolson.com).

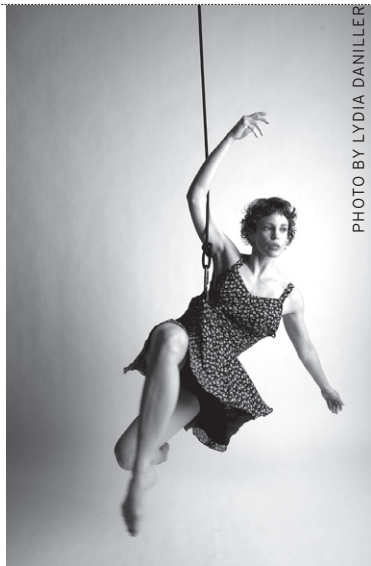


PHOTO BY LYDIA DANILLER

com. \$15-\$22. Fri-Sat, 8pm; Sun, 4pm. Through June 21. Janelle Kauggman directs Jeff Baron's funny, moving story about growing older. **What Becomes a Legend Most?** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). Call for price. Thurs-Sat, 8pm, through June 27. In this musical spectacular, Countess Katya recalls her 40-year career and the madcap misadventures that made her a legend.

**Wreckage** Boxcar Playhouse, 505 Natoma; [www.crowdedfire.org](http://www.crowdedfire.org). \$12.50-25. Thurs/4-Sat/6, 8pm. Two young men (Detroit Dunwood and Eric Kerr) wake up, postmortem, on a beach as newborn innocents—with flotsam of vague memories trailing behind—and immediately wade back into a chaotic life of sexual initiation and violent exploitation in what amounts to an endless cycle, a recycling of fresh meat, in Crowded Fire's world premiere of Caridad Svich's heavy-handedly poetical dreamscape. (Avila)

### DANCE

**San Francisco Ethnic Dance Festival** Palace of Fine Arts; 474-3914, [worldartswest.org](http://worldartswest.org). Times and prices vary. Sat-Sun, through June 28. The 31st annual festival is a journey around the world, featuring 37 companies from more than 20 cultures.

**Sonya Smith and dance ceres** CounterPULSE, 1310 Mission; 794-0752, [www.danceceres.org](http://www.danceceres.org). Thurs-Sat, 8pm. \$15. Emerging choreographers Smith and Brittany Brown Ceres present *in/divisible*.

### PERFORMANCE

**"Dancing With the Drag Queen Stars"** Cheryl Burke Dance, 1830 17th St.; [www.ticketweb.com](http://www.ticketweb.com). Sat, 6pm. \$20-\$100. Cheryl Burke hosts and judges this spin-off of "Dancing with the Stars," featuring stars of the drag and club community paired with professional ballroom dancers.

**"Take This House (and Float It Away)"** SF Public Library, Koret Auditorium, 100 Larkin; [www.chan-geofstate.org](http://www.chan-geofstate.org). Sun, 2-4pm. Free. Change of State presents the original choreographed play about complacency in the face of socio-natural disaster. **"Western Rules"** Randall Museum Theater, 199 Museum Way; 831-6810, [www.randallmuseum.org](http://www.randallmuseum.org). Thurs-Sat, 7:30pm; Sun, 3pm. (Also at Eureka Valley Rec Center June 11-14). Free, SF Recreation and Park Department presents this 90-minute play adapted from the 1966 film *A Big Hand for the Little Lady*. **SFBG**

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## Cirque X

**▶ PREVIEW** Although it is celebrating its 10th year of existence, St. James Infirmary — the phenomenal organization that provides healthcare, social services, resources, and community for sex workers — is also facing devastating budget cuts. So what are they going to do about it? Party hard, and raise money in the process. Yes, there have been lots of fundraisers lately, all for worthwhile causes. But based on the lineup of St. James' Cirque X, this looks like *the* benefit not to miss. The flyer for this party reads like a who's who of the sex, circus, burlesque, and fire community. Lorelei Lee, one of the *Guardian's* favorite porn stars, emcees (along with Tober Brandt and Sister Roma). DJs M3, Honey Sound System, and Dakini bring the beats. Aerialists dangle and dance from the sky, including Oliver K. Pavick and Sasha Harrington together on hoop and Ariyana La Fey, of Hubba Hubba Revue fame, on silks. Selina Raven, the *Guardian's* Best Dang Dominatrix of 2007, teaches the art of whipping and impact play. And then there's belly dance, burlesque (including St. James' own Ginger Virago), drag performances (with Suppositori Spelling, who's been just about everywhere, among them), performance art, live music, pole dancing by Slinky Productions founder Catherine Rose, and fire dance with the 15-person strong Copper Lantern Fire Theatre et al. And that's not even getting into the VIP room with Lusty Lady dancers and male porn stars, or special guests the Porn Clown Posse ... Be there or be, well, you know. **(Molly Freedenberg)**

**CIRQUE X** June 5, 9 p.m.– 3 a.m., \$15–\$40. Paradise Lounge, 1501 Folsom, SF.

(415) 554-8494, [www.stjamesinfirmary.org](http://www.stjamesinfirmary.org)

Events listings are compiled by Paula Connelly. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 3

**Eighth Annual MS Duskbuster Run/Walk** South Tunnel of Polo Fields, Golden Gate Park, SF; [www.duskbuster.org](http://www.duskbuster.org). 7pm, \$30, t-shirt included. Participate in this 5K run or 2 mile walk to support the fight against Multiple Sclerosis. After party at Yancy's Salon, 734 Irving, SF.

**"Smash the Church, Smash the State: The Early Years of Gay Liberation"** San Francisco Public Library, Main Library, Lower Level, Koret Auditorium, 100 Larkin, SF; (415) 362-1901. 5:30pm, free. Kick off the National Queer Arts Festival hearing authors read from this City Lights forthcoming book at a gathering celebrating the 40th anniversary of the Stonewall riots.

## THURSDAY 4

**"Role of Artists in Social Commentary and Advocacy"** California Historical Society Museum, 678 Mission, SF; (415) 357-1848. 6pm, free. A panel discussion with the Western Regional Advocacy Project and Print Collective to complement the current exhibition, "Hobos to Street People: Artists' Responses to Homelessness from the New Deal to Present."

## FRIDAY 5

**Cirque X** Paradise Lounge, 1501 Folsom, SF; [www.stjamesinfirmary.org](http://www.stjamesinfirmary.org). 9pm, \$20. Celebrate the 10 year anniversary of the St. James Infirmary with a night of fire troupes, sexy burlesque, exotic dancers, XXX porn stars, and fierce DJs.

## SATURDAY 6

**Art Deco and Modernism Sale** Concourse Exhibition Center, 635 8th St, SF; (650) 599-3326. Sat. 10am-6pm, Sun. 11am-5pm; \$10. Over 150 exhibitors selling merchandise from 1900-1980, plus vintage fashion show, swing dance performance, and art deco walking tours.

**Mt. Sutro Stewards Volunteer Day** Meet at the Woods Building parking lot, 100 Medical Center Way, SF; (415) 564-4107. 9am-1pm, free. Help reconstruct Edgewood Trail in the Interior Greenbelt that leads into the UCSF Mt. Sutro Open Space Reserve.

**San Francisco Crystal Fair** Fort Mason Conference Center, Fort Mason, SF; (415) 383-7837. Sat. 10am-6pm, Sun. 10am-4pm; \$6, good



PHOTO OF SELINA RAVEN  
BY DARLENE PROPAGANDA

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**Alameda Point Antiques and Collectibles Faire**  
Former Alameda Point Naval Base, Alameda; (510) 522-7500. Find the vintage item, collectible, or antique you never knew you wanted. This monthly fair has something for everyone.

**Beach Clean-up** Meet at the Judah entrance to Ocean Beach along the Great Highway, SF; [www.oceandaysf.org](http://www.oceandaysf.org). RSVP to [eli@oceandaysf.org](mailto:eli@oceandaysf.org). Join in on the annual World Oceans Day beach cleanup.

**Dogpatch and Potrero Point Walking Tour** Meet at 18th St. and Tennessee, SF; (415) 557-4266. 11am, free. Explore the past and present of this eclectic, historic neighborhood in transition from working class cottages and industrial age relics to modern lofts.

## MONDAY 8

**"Food for Life: A Course in Healthy Cooking"**  
Ida's Café, 2356 Sutter, SF; (415) 885-3693, call to register. 6pm, \$15 suggested donation per class. This four week course presented by the Cancer Resource Center demonstrates the principles of low-fat vegetarian cooking that are useful to persons with cancer and other illnesses, as well as to the general public.

## TUESDAY 9

**Lit and Lunch with Cuban Novelist José Manuel Prieto** 111 Minna Gallery, 111 Minna, SF; (415) 512-8812. 12:30-1:30pm; free, lunch available for purchase. The Center for the Art of Translation presents internationally acclaimed Cuban novelist José Manuel Prieto and his translator Esther Allen for a reading from Prieto's latest book, *REX*. **SFBG**

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### FEATURED SHOW



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### THIS WEEK

**HOLY FUCK  
CROCODILES**  
 6/5 Bottom of the Hill

**PEACHES**  
 6/5 Grand Ballroom



**DEL THA FUNKY  
HOMOSAPIAN**  
 6/5 Fillmore

**CAMERA OBSCURA**  
 6/8 Fillmore

**LOW RED LAND  
MR GNOME**  
 6/8 Elbo Room

**NEKO CASE**  
 6/9-10 Warfield

**MODWHEELMOOD**  
 6/10 Elbo Room

**BOB HARP**  
 6/10 Cafe du Nord

**REIK**  
 6/11 Warfield

**SHE WANTS REVENGE**  
 6/12 Bimbo's

**JAY REATARD  
THEE OH SEES**  
 6/13 Independent

**ART BRUT**  
 6/15 Independent

**NOUVELLE VAGUE**  
 6/19 Grand Ballroom



**LES CLAYPOOL**  
 6/20 Warfield

**FEMI KUTI**  
 6/20 Fillmore

**GRIZZLY BEAR**  
 6/21 Fillmore

**SUNSET RUBDOWN**  
 6/24 Rickshaw Stop

**PAPERCUTS  
PORT O'BRIEN**  
 6/25 Independent

**DAVID BYRNE  
DEVOTCHKA**  
 6/26 Greek Theatre

**WILCO**  
 6/27 Greek Theatre

**DURAN DURAN**  
 7/7 Fillmore



**DIRTY PROJECTORS**  
 7/7 Independent

**NEW KIDS ON THE  
BLOCK**  
 7/9 Sleep Train Pavillion

**ONEIDA  
WOODEN SHIPS  
JONAS REINHARDT**  
 7/11 Bottom of the Hill

**DEATH CAB FOR CUTIE  
ANDREW BIRD  
RA RA RIOT**  
 7/11 Greek Theatre

**COLDPLAY**  
 7/13 Shoreline  
 Amphitheatre

**THE ZEROS**  
 7/17 Elbo Room

**DE LA SOUL**  
 7/23 Fillmore

**OF MONTREAL**  
 7/24 Fox Theater



**NO DOUBT**  
 7/25 Shoreline  
 Amphitheatre

**JUDAS PRIEST  
WHITESNAKE**  
 7/31 Sleep Train Pavilion

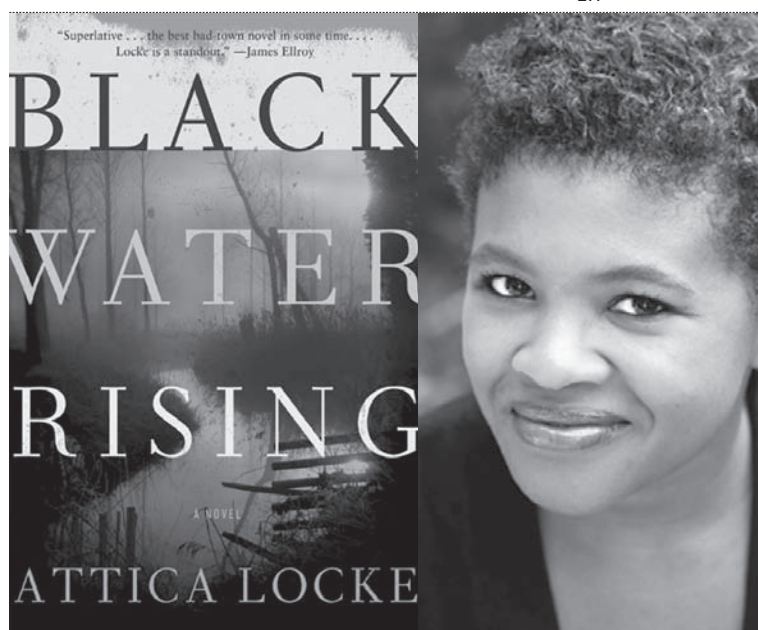
**AEROSMITH  
AND ZZ TOP**  
 8/19 Sleep Train Pavilion

**THE JESUS LIZARD**  
 10/17 The Fillmore

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LIT



## A distant memory

In Attica Locke's *Black Water Rising*, the surprises extend beyond suspense

By D. Scot Miller  
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**REVIEW** I was cautious when I got the galley for Attica Locke's first novel *Black Water Rising* (Harper, 448 pages, \$25.99). I'd been intrigued before by beguiling

plots of intrigue and suspense, only to find myself in the middle of a tepid affair with no way out except for closing the damn thing and chalking it up to yet another life lesson. All the warning signs were there.

The book's protagonist, Jay Porter, is an attorney operating out of a Houston strip mall in 1981. His only client is a shady prostitute, who may or may not pay him. His wife, Bernie, is pregnant and he's barely making ends meet to feed them, much less the baby who's on the way. Though not happy with his mediocre existence, he's content enough with his lot to be strong-willed and determined to make it.

Jay has a terrible secret, of course, that threatens to tear the world he has meticulously built asunder. And one fateful night, something happens that sets the unraveling in motion. He saves a mysterious woman's life and places himself in the middle of a plot rife with sex, backroom deals, and dirty cash that will determine his fate and that of Houston, Texas, and eventually, the world!

"Easy, big fella. Easy," I told myself. "You've been hurt before." I saw the signs, as much as any reader would. I saw a Grisham story. I saw a Leonard tale. I knew I was being seduced, but I couldn't put the book down. The first chapters hooked me like classic mid-list pulp — a phenomenon I miss like pay phones — and it took a minute to realize what Attica Locke was doing.

It wouldn't be a spoiler to tell Jay Porter's secret. He did time for running guns during the Black Power movement. This was during the days of J. Edgar Hoover's COINTELPRO program, when black dissidents' phones were tapped, dossiers were amassed, and organizations were infiltrated. Jay Porter the strip mall lawyer has a legitimate cause to be paranoid. This kind of justified paranoia plagues many of the resisters who managed to survive the bloodbaths of the 1960s and 1970s social movements. Lensed through Porter's claustrophobia, grandiosity, and self-deprecation, demons lurk in every dark corner. As the plot unfolds, the first thing that disappears from view is a tangible reality, one free from dark fantasy and delusion. Jay Porter may be nuts. Then again, maybe not.

Locke, a veteran screenwriter, has an almost supernatural understanding of pacing. This aids her well in storytelling, but even more so in figuring out where to work her magic. Her early 1980s Houston is a city on the verge of Texas-sized change. Porter is asked

by his preacher father-in-law to work with the dockworkers union that meets in his church. The black dockworkers are being paid less than the white workers who do the same job. A split in the union along race lines is imminent. A battle between the warring workers breaks out after a young man is beaten. A greater impetus is revealed: the arrival of containers. These containers, it is threatened, will be used on barge, train, and truck, nearly rendering dockworkers obsolete. Jay Porter is asked to speak to the mayor — a "friend" from his revolutionary past — on behalf of the workers. Simultaneously he tries to uncover the identity of the mysterious woman he saved.

This is the one drawback in an otherwise stellar debut. Jay Porter has too much going on. So much that suspension of belief is pulled to the breaking point. So much that many characters who are vital to the plot get unbelievably overlooked. When the Porters' home is burglarized, for example, Jay leaves his pregnant wife in the house to pursue a lead on one of his cases. When a tough offers Porter money to *not* pursue another lead, he does it anyway — out of, what, morbid curiosity? The mayor of Houston and many of the other characters are so full, rich, and singular that it is baffling and frustrating when someone as essential as Bernie becomes a bit player in Jay's solipsistic pursuit. Is Jay Porter crazy, or just an asshole?

*Black Water Rising* reads like a hard-boiled thriller, but the real trick resides in Locke's ability to personalize an overlooked part of American history and show how far-reaching, how entrenched, it is in today's social, political, and cultural fabric. From running the voodoo down on the Weather Underground to using 1980s Houston as a backdrop, he wraps a People's History of America in a digestible, entertaining package. There are whiffs of *Chinatown* and *White Butterfly*, sure, but Locke's attention to the details between the action makes the novel, and turns every reader into an oracle.

As Jay solves this book's mysteries, we see pre-Dubya America getting dubbed. We see the sprawl that is yet to be. We see the unions breaking, the factories shutting down, the diners, bars, and cafes closing. We see the Black Water Rising. I may not want to see too much more of Jay Porter, but I better see more of Attica Locke. **SFBG**



# food + drink

Luques Restaurant is a secret haven whose attractive California-style cooking speaks with a gentle Southern accent.

GUARDIAN PHOTOS BY RORY McNAMARA



## Let there be lunch

By Paul Reidinger  
paulr@sfbg.com

In the restaurant pageant, places that don't serve dinner are at risk of being seen as a ragtag contingent. Dinner is glory, while breakfast and lunch, if not preceded by the adjective "power" — relic of a pre-bust past — are routine. There are time constraints and concerns about drink, not to mention daylight, which, while delightful, can be inhibiting. People are free to dance the night away, but not the noon hour.

One response to this predicament is to be very good-looking — like, say, Stable Café, which opened about a year ago in a building that, in the 1870s, actually housed the mayoral stables, back in the days when mayors had stables of horses instead of (or in addition to) floozies. The structure has a Wild West, stagecoach-stop look and has been painted black — shades of that sex club on Castro Street in the early 1990s. Inside, though, all is spare, sunlit grace, with ice water pourable from a pewter ewer and a lovely gated courtyard, set with tables and patio umbrellas, on the north side of the building. The quiet style and attention to detail aren't surprising, considering that there's an architecture firm, Malcom Davis Architecture, on the building's second floor, and that Davis and his partner, Brian

Lackey, own the property and are its redesigners.

Lackey runs the food operation, which serves both the café and a catering concern called Mission Creek Kitchen. The former's menu naturally emphasizes soups, salads, sandwiches, and panini — the last being Italian-style sandwiches pressed in a waffle-iron-like device and served hot. This method is especially effective when cheese is involved, since cheese melts and melted cheese holds things together while adding a gooey voluptuousness that is its own reward. Turkey sandwiches, for instance, can be dry, but Stable's turkey and cheddar panino (\$6.75) was enlivened by plenty of melted white cheddar. A vegetarian edition (\$6.75) of tomato, pesto, and mozzarella cheese, was like a reimagined slice of pizza margherita. The bread used for the panini is plain french bread, not fancy but pillow-fresh within a tender-crisp crust.

Panini come with a sizable heap of mēscun, tossed with some carrot ribbons and a cherry tomato or two and glossed with a simple vinaigrette. If that doesn't offer enough counterpoint, then perhaps a small bowl (\$3.50) of the day's soup, which might be a coarse purée of tomato and roasted red bell pepper — a strange combination for late spring, but let's let it go because, even in the presence of out-of-season soup,

Stable is as attractive a place to look at and sit in, or next to, in this part of the Mission since the days of the original Citizen Cake a decade ago. If you've missed a haven of sunny serenity since that operation packed up and moved to the Civic Center, then Stable Café might well strike you as paradise regained.

Just off Union Square, in the Chancellor Hotel, we find another handsome, daytime-only spot called Luques. We find it after some searching, since the dining room is well-concealed behind the hotel lobby. Furtiveness does offer its joys, but a restaurant that people have trouble finding is in danger of becoming a restaurant that people stop looking for. Yet those who manage to suss out Luques will find themselves in a comfortably appointed, skylit dining room that, in its remove from the street bustle just a few steps away, can seem almost like a private or VIP facility.

Chef Darren Lacy offers a mainstream California menu with gentle Southern flourishes. You can get po'boy sliders, for instance, or a Creole-style croque monsieur (\$10) — the classic ham-and-cheese sandwich, made here with tasso instead of ham. (Tasso is an cold-smoked relative of prosciutto, with pork shoulder used in place of leg.) For a bit of added luxury, the bread is brioche, although that cake-like quality is somewhat obscured by a downpour of béchamel sauce. On the side: a mixed green salad for the

ascetic or, for the rest of us, delicately golden, crisp fries.

I particularly liked Lacy's cream of mushroom soup (\$3.50 for a cup), which was thick with strips of shiitake mushrooms and creamy, although not too creamy, thanks to an expert blending of cream and stock. No Creole influence here (unless the cream counts), or on the California chicken sandwich (\$9.25), a friendly get-together of boneless grilled chicken breast, avocado, tomato slices, jack cheese, bacon, and aioli on sourdough. Still, it did what a good lunch is supposed to do: satisfy without encumbering, so that when you leave the secret chamber you're still as fleet of foot and clear of mind as you rejoin the daily pageant. **SFBG**

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# Disorderly

By L.E. Leone

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**CHEAP EATS** A lime green flip-flop on the shower floor



of a gym I don't go to ... Somebody stole my compost pile. The old woman I am not was rehearsing what to say to her doctor. "I have an eating disorder," she rehearsed, in the waiting room. Her husband was sitting, she was standing. Both were 80. "Anything else?" she said.

The husband mumbled something I couldn't hear.

"I can't wait to see him!" she said, and kept saying, to the receptionist, to me, to her husband. "After all this time! I can't believe I'm going to see him." She actually said that. She was way too excited to sit down. There were pictures on the wall of all the doctors who shared this office, and she excused herself for climbing on my lap to get a better look.

But I don't think he was up there. I know my doctor wasn't.

Her doctor, I gathered from something else overheard, had retired and recently unretired. "I hope he notices that I lost some weight," she said.

I sneaked long looks at the husband, who was playing his part perfectly, part trooper, part crank. What could he say?

What can I say?

"There are restaurants around here," she said, apropos of very little. Her husband nodded.

I smiled and felt very healthy, and very confident in the health of the old woman I am not. To be honest, I might have under-overheard her, initially. She might have said "reading disorder." That was what it sounded like, but my brain must have substituted "eating disorder" because it didn't know what to make of a reading disorder.

But really I should leave these matters to the medics.

For example, I was fully prepared to describe to my doctor not only the symptoms of my ailment but the diagnosis, the prognosis, and the cure.

It's too easy.

The old woman's time came and her husband, for better or worse, followed her in. I opened my book.

Me? My pulse, temperature, and blood pressure were, as always, pathologically normal. My cholesterol? Low.

For my birthday everyone made me bacon cupcakes, and pulled pork, and mac and cheese, oh, and a Rice

Krispies cookie cake shaped like a roasted chicken. But even before any of the above indulgences indulged my palate, I had a stomachache.

Stomachache is not the right word. I had nausea, no appetite (or a lot less than usual), mild dyslexia, pins and needles in my legs, a slight spin to my head, sleeplessness, and the giggles. I was way too happy for my own good.

When my doctor walked in I broke it to her: "I have a writing disorder."

She lit up. Young, unjaded, unhurried, and beautiful, she seems to actually like it that I come see her once or twice a year for no good reason. "Tell me about it," she said.

"A lime green flip-flop," I said, "on the shower floor of a gym I don't go to."

"Mmm-hmm. Mmm-hmm." She nodded, wide-eyed. Mind you, this is a general practitioner, not my therapist.

"That wasn't a dream," I said.

"This was: somebody stole my compost pile. I went outside and it was gone. Who would steal compost?"

"I wonder," she said, wondering with me. And the rest was academic, easy questions with obvious answers.

I'm a bad Italian. I *can* have too much garlic. It gives me anxiety attacks, whereas raw white onions calm me down. I had a cousin visiting from Ohio, and she and my nephew wanted to go to the stinking the Stinking Rose, so I went, to be sociable, but held back on the eats.

After Vesuvio, I hugged them goodbye and walked toward my car. They went the other way, toward more beer. Once they were out of sight, I ducked into a cute little downstairs-upstairs Thai restaurant I'd never noticed before, probably because it wasn't there. Ton Yong. I'd much rather eat duck soup than overgarlicky overrated Italian food. As you know, it's medicine to me, and Ton Yong had it, \$8.25.

It was good, a little salty maybe, but a lot of ducky, and good noodles. Still, it was not exactly what the doctor ordered. I said this already, before I knew what it meant, but not even duck soup can save me now. I'm in love. Pass the Ativan. **SFBG**

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*L.E. Leone's new book is Big Bend (Sparkle Street Books), a collection of short fiction.*

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## film

Heads meet fists and guns with regularity in Phil Karlson flicks, including *Scandal Sheet* (left) and *Kansas City Confidential* (center; both 1952). At right, *Detective Story* supplies a typically bizarre image from proudly bizarre filmmaker Takashi Miike.



# Shadowboxing

## Throwing light on underrated action master Phil Karlson

By Max Goldberg  
a&eletters@sfbg.com

"Explosive action" may be the stuff of soppy pullquotes, but the term takes on fresh life watching the 1950s noirs of Phil Karlson. All action movies give us men and violence, but Karlson's pictures, to a rare degree, are about men *living* with violence. Punches aren't redemptive, they just hurt — the one throwing them too. Take the clenched former prizefighter in *99 River Street* (1953), Ernie Driscoll (played by Karlson's preferred actor, the aggressively nondescript John Payne). "I'm so burned up, I take it out on everyone I see," Driscoll mutters to his loyal friend after tossing him against a car in the white heat of rage. When he finally does have reasonable cause, his maelstrom of punches exceeds the pleasure principle of vengeance by a wide margin.

If this sounds like Scorsese territory, it's probably worth mentioning that Driscoll isn't just a broken heavyweight — he also drives a taxi. Karlson's movies are tightly-coiled enough to make the decades slip just like that: *99 River Street* has enough weird transferences

and reversals to make me wonder if it's not a worm-hole to David Lynch's films as well. The fabulous streaks of paranoia running through the PFA selections are Cold War to the core, but the films hurdle us so quickly and illogically towards the edge of abnegation that the reactionary myth of the vigilante isn't given time to flourish.

Karlson recouped the debt owed by *Dirty Harry* and *The French Connection* (both 1971) with his 1973 hit, *Walking Tall*, but the '50s films are more eloquent by far. In them, brutality is simply a fact, like cigarettes or hats. The most severe scenes are sometimes the quietest, as is the case when Eddie Rico (Richard Conte) has to wait out his brother's death after unwittingly acting as a crime syndicate's bloodhound in *The Brothers Rico* (1957, based on a story by Georges Simenon).

Other set-ups — nearly the entire second half of the remarkable semi-documentary *The Phenix City Story* (1955), cowritten by Daniel Mainwaring (1956's *Invasion of the Body Snatchers*), with the same basic premise as *Walking Tall* — hardly give

us room to breathe. The film's corrupt Alabama police look the other way as local "vice peddlers" terrorize citizens, rig an election, and — remember this is 1955 — murder the children of a black man with reformist sympathies in broad daylight. The smug veneer of cordiality does nothing to disguise the constant threat of violence. To the contrary, it serves as an extra taunt, a superfluous flexing of power as enraging here as it is in Barbara Kopple's documentary, *Harlan County USA* (1976). A trinity of resistance fighters (one of them a lawyer freshly returned from Nuremberg, an encounter with evil that still leaves him unprepared for Phenix City) can and do fight back, but resist administering the final coup de grace. They do so in deference to due process, but we're long past a constitutional triumph, à la *Young Mr. Lincoln* (1939). The dark truth lurking just under *The Phenix City Story's* roiling surface is that the noble ideal these republicans embody may not actually exist. **SFBG**

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### RETURN OF THE CREATURES

Zombies, werewolves, slashers, ghosts, and just plain fucked-up individuals: yep, the usual suspects are on hand for the Another Hole in the Head film festival, an offshoot of the San Francisco Independent Film Festival that's back for a sixth unleashing of cinematic ghastliness.

David Gargani's *Monsters from the Id*, named for the invisible menace in 1956's *Forbidden Planet*, takes an earnest, somewhat unfocused look at how scientists were depicted in 1950s sci-fi films. Movie clips and talking heads delve into the ways in which the era's "futuristic" flicks (*Spaceships! Giant ants! Pod people!*) were informed by both the era's sense of wonder and paranoia. *Monsters* also notes how much less money is spent on space in these post-Cold War days; one scientist wistfully notes that the only way physicists would become heroes again would be in some kind of preventing-an-asteroid-from-hitting-the-earth type of scenario (but, duh, Doc: according to 1998's *Armageddon*, oil drillers would actually save the day in that case).

Entries with local ties include James Isaac's *Pig Hunt* (which screened a few weeks back as part of the Clay Theater's midnight series). After kicking off their road trip with a meal at the Pork Store Café, a group of SF friends set out on an ill-advised hunting jaunt (their quarry: a 3,000-lb "Hogzilla," a creature that turns out to be just one of many backwoods adversaries). Even more bloody and bizarre is Oakland filmmaker Jonathan Lewis's *Black Devil Doll*, an awesomely campy, proudly low-budget, X-rated cross between *Child's Play* (1988) and *Dolemite* (1975) — the entire cast is basically comprised of strippers and a raunchy puppet that says things like "Holy shit! These white bitches is crazy!"

Also of interest for all you discerning sickos: HoleHead unleashes two films by prolific Japanese cult auteur Takashi Miike, including opening night film *Crows: Episode Zero* (a manga adaptation) and *Detective Story*, about a detective and his neighbor on the trail of an organ-stealing murderer. **(Cheryl Eddy)**

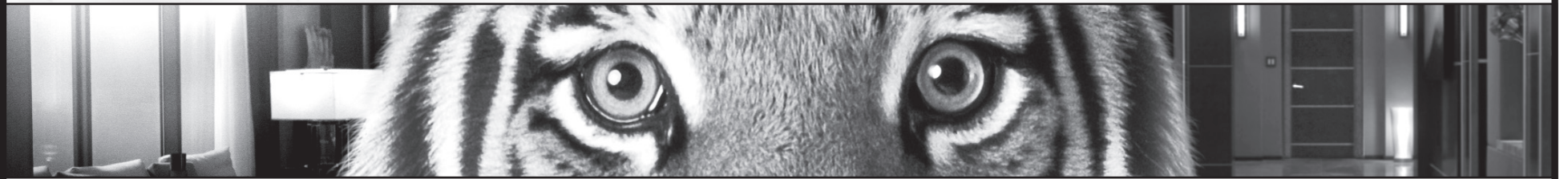
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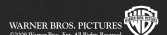
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# Revanche

**REVIEW** In the sex industry of Vienna, small-time criminal Alex (Johannes Krisch) has dreams of escape for himself and his Ukrainian prostitute girlfriend, Tamara (Irina Potapenko). With a ski mask and an unloaded pistol, the miscreant schlemiel allows Tamara to accompany him during the commission of a robbery, and disastrous consequences ultimately transpire. After Alex and Tamara cross paths with young policeman Robert (Andreas Lust), his seemingly idyllic small-town life is also upended by the confrontation. Robert's wife, Susanne (Ursula Strauss) fails to hearten her inconsolable husband. Instead, she finds her only comfort visiting a neighbor, Hausner (Johannes Thanheiser). But this tale of city-to-country anomie transforms into a gripping revenge play when Alex (who is, we learn, also Hausner's grandson) suddenly appears in the town, seeking bloody satisfaction. Transforming from an urban neo-noir to a village morality play and a bedroom character study, Götz Spielmann's *Revanche* (in French, the act of revenge) confronts the fundamental existential conundrum — fate's random selection of its prey, or, as the film's tag-line asks, "Whose Fault Is It When Life Doesn't Go Your Way?" **(Erik Morse)**

**REVANCHE** opens Fri/5 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Laura Swanbeck. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

## ANOTHER HOLE IN THE HEAD

The sixth annual Another Hole in the Head film festival runs June 5-19 at the Roxie, 3117 16th St, SF. For advance tickets (\$10), visit [www.sfindie.com](http://www.sfindie.com) or call (415) 820-3907. All times pm.

**FRI/5**

*Monsters from the Id 5. Crows: Episode Zero 7:15. Coming Soon 9:30. Silence of the Sushi Rolls 11:45.*

## SAT/6

Coming Soon 5. Reel Zombies 7:15. Black Devil Doll 9:30. Frat House Massacre 11:45.

**SUN/7**

*The Dead Outside 5. Sex Galaxy 7:15. The Horseman 9:30.*

**MON/8**

*The Horseman 5. Someone's Knocking at the Door 7:15. Samurai Avenger: The Blind Wolf 9:30.*

**TUES/9**

*Sex Galaxy 5. Crows: Episode Zero 7:15. Detective Story 9:30.*

## OPENING

**Fados** If you are unfamiliar with “fado,” then

watch Carlos Saura's *Fados*, which highlights the art form's finest practitioners, including Mariza, Carlos do Carmo, and Lila Downs. Fado is a bluesy sound stemming from Portugal, but managed to find its way into the cultures of Latin America, Africa, and the Caribbean. The film pairs the music with various dances. I got lost in the narrative of the songs, and the tone of the dances. It made me want to travel to Lisbon; as so many of the songs indicate, it seems like a place where people fall in love, and of course become brokenhearted. It is certainly a movie for music lovers, or perhaps lovers in general. I particularly found the hip-hop section just plain cool. But if it's a traditional movie you seek, look elsewhere. The point of *Fados* to immerse yourself in the dreamy wallowing these artists supply. (1:33) *Sundance Kabuki*. (Natalie Gregory)

**The Hangover** Any wise Latino women would make a better judgment call than any of the white men in *The Hangover*, but then that's the very point of this new-school good-old-boy comedy in the Judd Apatow mode, which pokes loving fun at dude culture and all its random yet predictable spasms of fear, loathing, and misogyny. After all — as *Hangover* director Todd Phillips learned helming *Old School* (2003), *Starsky and Hutch* (2004), and, taking the wayback machine to the start of his career, *Hated*, the 1994 doc on GG Allin — nothing has hit the funny bone harder or more acutely in the years saddled with Dubya, leading up to B-Rock's anointment, than sending up the most asinine and absurd vanities of live white men. *The Hangover* takes the classic/hoary Vegas bachelor bash, its attendant license to party, and tired slogan “what happens in Vegas, stays in Vegas” to its gut-bust logical conclusion by cleverly approaching the narrative from the rear: what if Vegas is so happening, you can't find the groom the morning after? Phil (Bradley Cooper, flexing that Josh Lucas-Matthew McConaughey charm) attempts to play leader and piece together the events of the bachelor party alongside stealthily sharp

straight-guy Stu (Ed Helms of *The Daily Show*), who lost a tooth and gained an escort wife (Heather Graham), and groom Doug's tweaked bro-in-law-to-be Alan (Zach Galifianakis, the breakout star who should finally get his due for his sweetly deranged John Belushi-like loser, after holding down indie comedy gigs at Purple Onion). Throw in a tour of Vegas' sights (i.e., Caesars Palace, Mike Tyson) and the type of fatalistic humor that bubbles up after you've hit bottom, and you have a very guilty guilty-pleasure that recalls the accepting chaos of *Animal House* (1978) in its affectionate embrace of the misfit (Alan), the weird (the wacky Chinese gangster played by Ken Jeong, a character that sidesteps offense with its outright bizarreness), and the fallible (the groom). (1.45) *Four Star, Grand Lake, Marina*. (Chun)

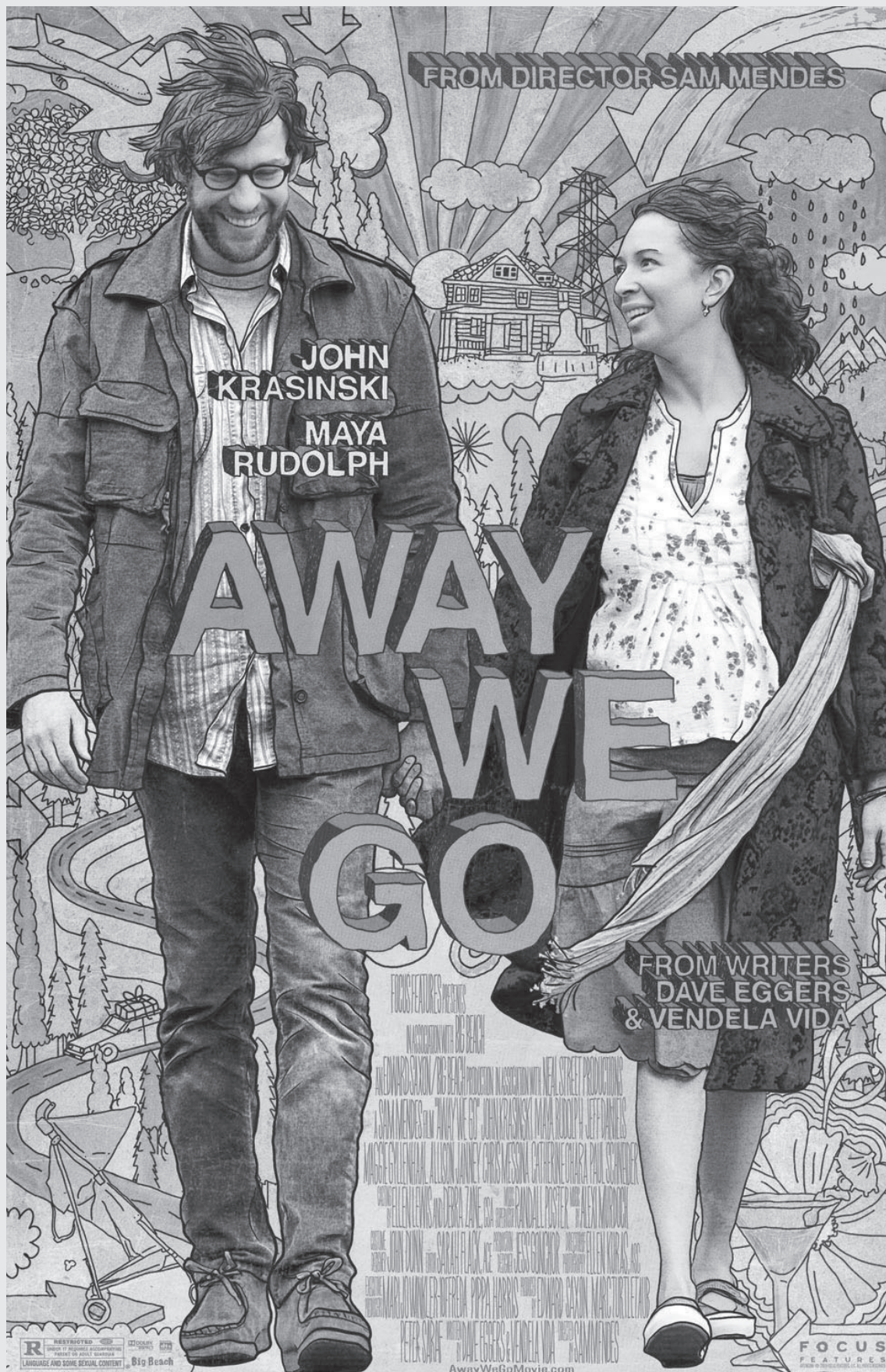
**Land of the Lost** There's, like, 57 actors listed as "Sleestak" on the imdb entry for this movie, which — for kids of the Krofft generation, anyway — is a fact both thrilling and terrifying. (1.40) *Grand Lake, Presidio*.

**My Life in Ruins** Nia Vardalos plucked Mike Reiss' script for *My Life in Ruins* from obscurity and even persuaded the Greek government to allow filming at the Acropolis. However commendable her efforts, Vardalos (2002's *My Big Fat Greek Wedding*) should have left this screenplay in the scrapheap. She stars as Georgia, an unfulfilled travel guide searching for her "kefi" (mojo) who parades unruly tourists with zero appreciation for history or culture around Greece. Blatant xenophobic stereotypes abound while rehearsed storylines involve Nico (Alistair McGowan), a scheming fellow tour guide; Irv (Richard Dreyfuss), a kindhearted curmudgeon; and Proupi (Alexis Georgoulis), the requisite love interest who transforms from Sasquatch to suitor with the flick of a razor. The breathtaking backdrop of Greece can't even elevate this film or compensate for Georgia's moral compromise in the end. Instead of enriching her tour group's

CONTINUES ON PAGE 52 »



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FILM

OPENING

CONT»

tastes and worldviews, Georgia stoops to sexing up and selling out her heritage by subscribing to the belief that commerce should eclipse art. (1:36) *Elmwood, Presidio*. (Swanbeck)

» **Revanche** See pick box. (2:01) *Embarcadero, Shattuck, Smith Rafael*.

ONGOING

» **Adventureland** (1:47) *Opera Plaza*.  
**Angels and Demons** (2:18) *California, Empire, 1000 Van Ness, Sundance Kabuki, Presidio*.  
» **Anvil! The Story of Anvil** (1:20) *Lumiere*.  
» **The Beast Stalker** (1:49) *Four Star*.  
**Big Man Japan** (1:53) *Opera Plaza*.  
**The Brothers Bloom** (1:53) *California, Piedmont, SF Center, Sundance Kabuki*.  
**Dance Flick** (1:23) *1000 Van Ness, SF Center*.  
» **Departures** (2:11) *Embarcadero, Shattuck, Smith Rafael, Sundance Kabuki*.  
» **Drag Me to Hell** The scariest thing Sam Raimi had done in a long while was *Spider-Man 3* (2007) — until now. All is forgiven with this satisfyingly terrifying, excessively gross PG-13 B-horror entry that cheekily filches lo-fi shock techniques from Raimi's own *Evil Dead* trilogy. Star Alison Lohman is no Bruce Campbell, but she's fun to watch as loan officer Christine Brown, whose personal version of hell (battling for a promotion with a smarmy co-worker; enduring boyfriend Justin Long's snooty mother) becomes all too Biblical when she pisses off an old woman (Lorna Raver) who's fallen behind on her mortgage payments. An ancient demon (courtesy of the go-to ethnic group for sinister supernatural activities, the Gypsies) will drag the tormented Christine you-know-where in three days unless she can find a way to stop it. An Indian psychic (Dileep Rao) and a Mexican medium (Adriana Barraza) offer help (and exposition), but it's really Christine who's gotta fight for her own soul. Speaking of fights, a car-contained Christine vs. crane battle, which involves a stapler, a ruler, and a pair of false teeth (among other implements), is currently my favorite scene in any movie so far this year. (1:38) *1000 Van Ness*. (Eddy)  
**Easy Virtue** (1:33) *Albany, Embarcadero, Piedmont, Sundance Kabuki*.  
**Every Little Step** (1:36) *Embarcadero, Shattuck*.

**The Girlfriend Experience** (1:17) *Embarcadero, Piedmont, Shattuck*.  
» **Goodbye Solo** (1:31) *Opera Plaza, Shattuck*.  
**Il Divo** (1:57) *Smith Rafael*.  
**Lemon Tree** (1:46) *Elmwood, Smith Rafael*.  
**Little Ashes** (1:52) *Opera Plaza*.  
**Night at the Museum: Battle of the Smithsonian** Here's the thing about *Night at the Museum: Battle of the Smithsonian* — you have to know what you're getting yourself into before you watch it. Think a lisping Egyptian pharaoh (Hank Azaria) smacktalking Darth Vader and Oscar the Grouch. Imagine a black-and-white Al Capone (Jon Bernthal) buddy-ing up with Napoleon (Alain Chabat). Picture — God help me — the Jonas Brothers as a trio of cherubs singing "My Heart Will Go On." If you're more amused than annoyed, there's a good chance you'll enjoy the second installment of the *Night at the Museum* series, which finds Larry Daley (Ben Stiller) once again dealing with a slew of museum exhibits brought to life. The plot is ludicrous, the execution is silly, and the humor often veers toward the juvenile. This is a PG movie, after all. But if you can embrace the whimsy of the endeavor, you'll find that *Battle of the Smithsonian* is more fun and creative than your standard action-adventure flick. *Angels and Demons*, I'm looking at you. (1:45) *1000 Van Ness, Sundance Kabuki*. (Peitzman)  
» **Outrage** (1:30) *Lumiere*.  
**Rudo y Cursi** (1:57) *Bridge, Shattuck*.  
» **Sin Nombre** (1:36) *Elmwood, Four Star*.  
» **The Soloist** (1:49) *1000 Van Ness*.  
» **Star Trek** (2:07) *California, Empire, Grand Lake, Marina, 1000 Van Ness, Sundance Kabuki*.  
**State of Play** (1:58) *Four Star*.  
» **Summer Hours** (1:42) *Albany, Clay*.  
» **Sunshine Cleaning** (1:42) *Shattuck*.  
**Terminator Salvation** *Terminator* (1984) is a sci-fi classic; *Terminator 2: Judgment Day* still wows with its special effects, 17 years after its release. The new millennium hasn't been as kind: the most memorable thing about *Terminator 3: Rise of the Machines* (2003) was that it was Arnold Schwarzenegger's last starring role before becoming the Governor. And now we have *Terminator Salvation*, a McG-helmed, Christian Bale-starring tale that takes place in the thick of humanity's

post-Judgment Day war with those pesky machines. Resistance hero John Connor (Bale) tears around the West Coast trying to save his father, Kyle Reese (*Star Trek*'s Anton Yelchin), who's still a teenager here but whose time-traveling future, and therefore the future of Connor, is imperiled. Also in the mix is Marcus Wright (Sam Worthington), a mysterious time-traveler himself. *Salvation*'s special effects are pretty cool — a truck vs. robot motorcycle chase scene is particularly spectacular — but there's no insane, James Cameron-style innovation at hand. Bale is, as expected, intense, and Worthington is suitably beefy, but the film's got an overriding flaw: it's just kinda blah. It's an action movie, nothing more, and nowhere near as special as a new Terminator movie should feel, what with all the mythology that's been built up since 1984. Plus, there are some unintentionally hilarious moments. Stereotypical rednecks in the post-apocalyptic future? Really? (1:55) *Empire, 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki*. (Eddy)  
**Tyson** (1:28) *Shattuck*.  
**Up** Let's face it, *WALL-E* (2008) is a tough act to follow. I bring this up only to make one thing clear: when I say *Up* is good but not great, it's because of its flaws — not because it isn't about a lovable robot. To be fair, there's plenty that Pixar gets right here. The animation is the best it has ever been, with more than a few breathtaking sequences. And the poignant moments continue to yank those heartstrings; *Up*'s opening montage is enough to bring even the most stoic moviegoers to tears. The problem is the plot, which is more of a concept than anything else: grumpy old man ties balloons to his house and sails off with loudmouthed kid in tow. And that's all well and good. It's the aftermath that feels somehow lacking, as if writer Bob Peterson ran out of ideas halfway through. Overall, *Up* is warm and entertaining, but it's not Pixar's shot at Best Picture. It might even end the studio's monopoly on Best Animated Feature. Dreamworks, keep your fingers crossed. (1:36) *Castro, Grand Lake, 1000 Van Ness, Presidio, SF Center, Shattuck, Sundance Kabuki*. (Peitzman)  
» **Valentino, the Last Emperor** (1:32) *Lumiere*.  
**X-Men Origins: Wolverine** (1:45) *1000 Van Ness*.

REP PICKS

» **"Tight Spot: Phil Karlson in the Fifties"** See "Shadowboxing." *Pacific Film Archive*. **SFBG**

rep clock

Schedules are for Wed/3–Tues/9 except where noted. Director and year are given when available. Double features are marked with a \*. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$3-20. "CCSF Screening," short films by City College of San Francisco students, Thurs, 8. "San Francisco Sex Worker Film, Art, and Music Festival:" "Sex Work, Trafficking, and Labor Migration: Views from Inside the Sex Industry," short films, Fri, 7. "Young Blood," new genre work by emerging San Francisco artists, Sat, 2.

**CAFÉ OF THE DEAD** 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5-13. **Up** (Docter and Peterson, 2009), 11:30am, 2:00, 4:30, 7:00, 9:30. Through June 17.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Departures** (Takita, 2008), call for dates and times. **Il Divo** (Sorrentino, 2008), call for dates and times. **Lemon Tree** (Riklis, 2008), call for dates and times. **Revanche** (Spielmann, 2008), June 5-11, call for times. "The Films of My Life Series: Andrew Stanton:" **Ryan's Daughter** (Lean, 1970), Wed, 6:30. This event, \$15.

**CLAY** 2261 Fillmore, SF; (415) 346-1124. "Late Night Picture Show:" **The Muppet Movie** (Frawley, 1979), Fri-Sat, midnight.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **What a Way to Go: Life at the End of the Empire**, Wed, 7:30.

**NINTH STREET INDEPENDENT FILM CENTER** 145 Ninth St, SF; (415) 287-3114, www.sex-workerfest.com/swfest2009/sins.html. \$5-20. "Intersections: Krip Sex! Krip Sex Work!," films and discussion addressing sex work and disability, Sun, 7.

A frog, a banjo: *The Muppet Movie* plays the Clay.



## first run venues



If it's Sleestaks, it must be *Land of the Lost*, out Fri/5.

PHOTO BY: RALPH NELSON / UNIVERSAL PICTURES

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes.

**Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut. [www.intsf.com/marina\\_theatre](http://www.intsf.com/marina_theatre)

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**Metro** Union/Webster. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Centre** Mission between Fourth and Fifth sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

## OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Parkway** 1834 Park, Oakl. (510) 814-2400.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

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**Albany** 1115 Solano, Albany. (510) 464-5980.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Oaks** 1875 Solano, Berk. (510) 526-1836.

**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

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SUMMIT ENTERTAINMENT and ENDGAME ENTERTAINMENT PRESENT A FILM BY RIAN JOHNSON RACHEL WEISZ ADRIEN BRODY MARK RUFFALO "THE BROTHERS BLOOM"  
WRITTEN AND DIRECTED BY RIAN JOHNSON  
MUSIC BY NATHAN JOHNSON  
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**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0319433-00 The following person is doing business as **Bruce Cass Wine Lab**, 17313 Lower Colfax Road, Grass Valley, CA 95945. Bruce Cass, 17313 Lower Colfax Road, Grass Valley, CA 95945. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date April 23, 2009. Signed Bruce Cass. This statement was filed by Lena Lee on April 23, 2009. **#35211. June 3, 10, 17, & 24 2009**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0319490-00 The following person is doing business as **PREFUND.ORG, PREFUND, POTRERO RESIDENTS EDUCATION FUND, PKDW, POTRERO KIDS, POTRERO KIDS ATDANIEL WEBSTER**, 465 Missouri St, San Francisco, CA. 94107. PREFUND.ORG, 465 Missouri St, San Francisco, CA. 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 04/24/09. Signed Stacey R. Bartlett. This statement was filed by Mariedyne L. Argente on April 24, 2009. **#35210. June 3, 10, 17, 24, 2009.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320034-00 The following person is doing business as **GOLDEN GATEWAY CENTER**, 460 Davis Ct., San Francisco, CA 9111. Golden Gateway Center, General Partners: Oakhill Gateway Partners, L.P; Prime Property Fund II, L.P.; and CM Golden Gate Inc. 460 Davis Ct. San Francisco, CA 94111. This business is conducted by a limited partnership. Registrant commenced business under the above-listed fictitious business name on the date 11/12/08. Signed Timothy W. Foo. This statement was filed by Kenton Owyang on May 19, 2009. **#35503. May 27th, June 3rd, 10th & 17th.**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0320190-00 The following person(s) is doing business as **NEW POTRERO MARKET**, 1301 18TH St., San Francisco, CA 94107. Elias Hanhan, 3280 Dublin Dr., South San Francisco, CA 94080. Nader Hanhan 19 Seville Way South San Francisco CA 94080. This business is conducted by a general partnership. Registrants commenced business under the above-listed fictitious business name on the date 05/26/09. Signed Nadar Hanhan. This statement was filed by Maribel Jaldon on May 27, 2009. **#35501. June, 3, 10, 17, 24 2009**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: DECEMBER 22, 2008. To Whom It May Concern: The name of the applicant is: Julio Gustavo Shinzado. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1100 VAN NESS AVE., San Francisco, CA 94109-6920. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: May 20, 2009 **L#432909.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: May 15, 2009. To Whom It May Concern: The name of the applicant is PATCH EDWARD LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3141 16th St., San Francisco, CA 94103-3334. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: May 27 June 3rd ,10th 2009 **L#35501.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: May 4, 2009. To Whom It May Concern: The name of the applicant is: Li Sandra Ai. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1439-41 Taraval Street, San Francisco, CA 94116-2347. Type of License Applied for: 47- ON-SALE GENERAL EATING PLACE. Publication date: June 3, 2009 **L#35210.**



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**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: May 15, 2009. To Whom It May Concern: The name of the applicant is: **NEW CIVIC COMPANY LTD** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 50 8th St., San Francisco, CA 94103-1409. Type of License Applied for: 47- ON-SALE GENERAL EATING PLACE. Publication date: June 3, 2009 L#433601.

**NOTICE OF PETITION TO ADMINISTER ESTATE OF: Rose Ann Ferree aka Rose Ann Ramons aka Grandma Breed aka Mom. CASE NUMBER: PES-09-292204.** To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of ROSE ANN FERREE, aka ROSE ANN RAMOS, aka GRANDMA BREED aka MOM. A Petition for Probate has been filed by: **JONELL RAMOS MEDINA** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **JONELL RAMOS MEDINA** be appointed as personal representative to administer the estate of the decedent. The petition requests the decedent's will and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: June 22, 2009, Probate Court, Time: 9:00 AM room - 204. Endorsed Filed, San Francisco County Superior Court of California on Mar 20, 2009 by Gordon Park-Li, Clerk, Wilma De Graica, Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Petitioner: JONELL RAMOS MEDINA; 5708 Mascot Ave., Sacramento, CA 95824, TELE: 916-821-1029. **Publication date(s): June 3, 10 & 17, 2009 L#433603**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: May 19, 2009. To Whom It May Concern: The name of the applicant is: **BUSH VENTURES LLC** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2232 Bush St., San Francisco, CA 94115-3122. Type of License Applied for: 41- ON-SALE GENERAL BEER AND WINE - EATING PLACE. Publication date: June 3, 2009 L#433602.

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: May 26, 2009. To Whom It May Concern: The name of the applicant is: LAYERS LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3318 Fillmore Street, San Francisco, CA 94123-2711. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: June 3, 2009 L#35212

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: May 22, 2009. To Whom It May Concern: The name of the applicant is: T&A JAVA AND DESSERTS INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 449 Balboa Street, San Francisco, CA 94118-3937. Type of License Applied for: 41- ON-SALE BEER AND WINE - EATING PLACE. Publication date: June 3, 2009 L#35213.

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **April 24, 2009.** To Whom It May Concern: The name of the applicant is: **WILLIAMS CLARENCE ISADORE.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 4546 3RD STREET, San Francisco, CA 94124-2106. Type of License Applied for: **47- ON-SALE GENERAL EATING PLACE. Publication date(s): June 3rd 2009 L#38401.**

**NOTICE OF INTENDED TRANSFER OF RETAIL ALCOHOLIC BEVERAGE LICENSE UNDER SECTIONS 24073 AND 24074 CALIFORNIA BUSINESS AND PROFESSIONS CODE** Date of Filing Application: May 29, 2009. To Whom It May Concern: The name of the applicant is: Levende, LLC. The applicants listed above are applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 560 Haight Street, #206, San Francisco, CA. 94117. Type of license Applied for: 47 - ON-SALE GENERAL EATING PLACE. **June 3, 2009. L#35214**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-09-545980. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102-4514. PETITION OF YUN GAO for change of name. TO ALL INTERESTED PERSONS: Petitioner **Yun Gao** filed a petition with this court for a decree changing names as follows: Present Name: Yun Gao. Proposed Name: **CATHERINE YUN GAO.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 4, 2009. Time: 9:00 AM room - 218. Signed by James J McBride, Presiding Judge on May 27, 2009. Endorsed Filed, San Francisco County Superior Court of California May 27, 2009 by Gordon Park-Li, Clerk. **Publication date(s): June 3, 10, 17, 24, 2009. L#35214.**

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**DEAREST**

SFBG.COM/CLASSIFIEDS 55



# connections

## > women seeking men

### LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. [✆270631](#)

### COLLEGE FEMALE...

22, seeking a man, 20-30 something, who is romantic and thoughtful, to get to know and possibly start a long-term relationship. [✆315227](#)

### 1949 CLASSIC

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. [✆660214](#)

### DYNAMIC LADY

Female, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking man for friendship, maybe more. [✆434857](#)

### EMOTIONALLY 55

but chronologically senior. I'm a youthful, outgoing woman who would still like the company of a N/S man to share movies, walking, dancing and music. Be 60-80 years old! [✆280138](#)

### DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. [✆851838](#)

### STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. [✆809149](#)

### HI!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. [✆298476](#)

### TAKE A CHANCE ON ME

Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. [✆280129](#)

### WHATEVER HAPPENS

Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! [✆281901](#)

### PRETTY, CLASSY BLONDE

SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. [✆284885](#)

### SEEKS SPANISH MAN

SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. [✆288028](#)

### THE RIGHT ONE

SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life. You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. [✆223895](#)

### COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. [✆861416](#)

### ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. [✆293630](#)



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### SINGER SEEKS TRUE HARMONY

Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. [✆274570](#)

### GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. [✆297207](#)

### SEEKING SWM

Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. [✆298795](#)

### TAKE CONTROL

Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! [✆300031](#)

### BUSY SANTA CRUZ GRANDMOTHER

Attractive W/WF, long blonde hair, hazel-green eyes, 57". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. [✆965249](#)

### EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. [✆301522](#)

### TAKE A TASTE

SBF, 160lbs, looking for hungry, mature, discreet man. You like to eat? Well, I want to be eaten. Try this hot, spicy brown sugar. [✆301677](#)

### ENERGETIC

Tall, attractive woman, just turned 65, looks ten years younger, East Coast origins, seeks mate, 50-70, I'm self-employed in the artistic field and love nature, music. Avid reader, devoted friend. Want to go for a walk? [✆302310](#)

### CALL ME!

SF, 235lbs, brown/blue, likes shopping, going out for lunch, amusement parks. Seeking similar male for possible relationship. [✆305897](#)

### NO GAMES

SBF, 39, HIV+, seeks single guy, late 30s, HIV+, who wants a real lady in his life. [✆308082](#)

### TAURUS SEEKS CANCER

SWF, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. [✆308836](#)

### GOOD VALUES

Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-69, for LTR. [✆310739](#)

### LET'S ENJOY LIFE!

SF, 60s, friendly, caring, intelligent, motivated and stable. Enjoys music, dancing, reading, the outdoors, dining out, the beach, biking and much more. Would like to me a SM, 50+, for long-term relationship. [✆280727](#)

### HI THERE!

SF, 50ish, very optimistic, friendly, kind, health-minded, seeks nice gentleman, 50-59, for dining out, dancing, golf, outdoor fun, friendship, possibly LTR. [✆280728](#)

### LOVES THE OUTDOORS

Optimistic, honest woman, 40s, adorable and lady-like, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-59, for LTR. [✆309253](#)

### COMPASSIONATE WOMAN

Goal-oriented, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. [✆309256](#)

### SEEKING LTR

Classy, personable lady, 40s, loves dancing, travel, beaches, taking walks, hiking. Seeking SM, 50s, for LTR. [✆309257](#)

### LET'S TALK!

Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. [✆310742](#)

### WAITING ARMS

Caring, educated, honest, optimistic, hard-working SF, 30s, enjoys travel, dining out, long drives, the beach, reading, walks, hiking, music and more. Would like to meet like-minded man, 30-40, for LTR. [✆313157](#)

### TAKE A CHANCE ON ME

Motivated, outdoorsy, honest, health-conscious woman with good values and optimistic attitude, likes most kinds of music, dining out, walks, camping, travel and relaxing time at home. Seeking a nice, honest, active man, 30-40, with similar interests, to spend time with, possibly leading to LTR. [✆313158](#)

### MANY FINE QUALITIES

Caring, outdoorsy, honest, artistic, hard-working SF, early 50s, optimistic homebody with good values, has many interests including music, dining out, museums, travel, long drives, reading, walks, camping, biking and more. Looking for an honest, down-to-earth SM, 50-70, for friendship and dating first, possibly leading to something more serious. [✆313161](#)

### ADORABLE AND BRIGHT

Caring, friendly, goal-oriented, feminine, honest, compassionate woman, 60s, likes travel, exercise, music, hiking, long drives, dining out, the beach, reading and more. Seeking a great companion, 50-70, to share these activities and quiet times with. [✆313206](#)

### COMPASSIONATE

Friendly, honest, artistic, outdoorsy, caring SF, 30s, likes watching tv, dancing, the beach, travel, walks, music, hiking, museums, dining out, more. Searching for a partner in life, 30-50, for possible LTR. [✆313207](#)

### OUTGOING AND FUN

Compassionate, caring, friendly, honest SF, 20s, likes going to clubs, camping, hiking, reading, the beach, dining out, more. Looking for a down-to-earth, easygoing man, 22-35, for LTR. [✆313209](#)

### LIKE GOING OUT?

Honest, goal-oriented personable, artistic, sophisticated, hardworking SF would like to meet a SM, 40-60, who enjoys travel, walks, the beach, music, reading, camping, long drives, museums, tv, dining out, dancing and more. Seeking LTR. [✆313211](#)

## > men seeking women

### SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. [✆230241](#)

### SATISFACTION

Male looking for some women who want to be satisfied. Let's meet for dinner or a movie and see what happens next! [✆312742](#)

### NICE GUY

HM, 30, hoping to meet a WF, 18-35, for friendship first that could lead to more. Do you enjoy going to movies, walks in the park, dining out, relaxing at home and romance? If so, contact me. [✆315159](#)

### ISO VOLUPTUOUS WOMAN

SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. [✆304953](#)

### GOOD SENSE OF HUMOR

SBM, 6', well-groomed, nice build, hardworking, smoker, light drinker, likes taking walks, watching movies and spending time with that special person. Would like to meet a well-rounded, down-to-earth woman, 29-34, who is goal-oriented. [✆315231](#)

### CAN YOU SMILE?

SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. [✆298098](#)

### HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. [✆775819](#)

### SHARE MY LIFE

Semi-retired SM, 57, likes swimming, basketball, tennis, reading poetry. Seeking SBF, 35-45, who is excited about life, shares my interests. [✆313935](#)

### KING SEEKS HIS QUEEN

SBM, 32, 5'11", 170lbs, very athletic, looking for SB/WF, independent, outgoing, adventurous, who need a real man in her life. Friendship possibly leading to more. [✆314940](#)

### A NEW BEGINNING

SWM, 43, 6', 185lbs, long grayish-brown/blue, looking for a good woman for intimate relationship. Let's meet and see if it leads to something beautiful! [✆302035](#)

### BBW SOUGHT BY...

tall, slender WM who loves to pleasure large and lovely women with my tongue. If you like to be pleased orally, let me know [✆302220](#)

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### WRITER

Tall WM, 6'4", outgoing, in fairly good shape, would like to meet a female who likes having fun, laughing, the symphony, plays, the outdoors, hiking, pleasing a man and more, for possible LTR. 23-60. [✆302401](#)

### ATHLETIC SWM

Gentleman seeking SF, 30-40, attractive, fit, humorous, respectful, caring, I'm 6'2", good looks, loves outdoors. If you're interested, please get in touch! [✆292134](#)

### READY FOR SOME FUN?

Health-conscious, fit SWM, 45, 6'3", dark brown/dark brown, attractive, desires intimate get-togethers with women who want the same. Will be straight-up and respectful and expect the same. [✆302988](#)

### LET'S HANG OUT

SWM, 40, 5'8", enjoys boating, surfing, snowboarding, being outdoors. Looking for SF, 30-45, for friendship or more. [✆303327](#)

### NEW YEAR, NEW START

SHM, 35, looking for SH/WF, 19-45, who wants to hang out and get to know one another. [✆303351](#)

### NO STRINGS

SWM, 34, 6'2", 185lbs, looking for SF, 21-50, who wants to have a no-strings, open relationship. [✆303362](#)

### SWM LOOKING FOR SF

Seeking honest, artistic female who's spontaneous, likes the arts. I like outdoors, films, concerts. N/S, light drinker. Mid 40s, look 35! Average height, brown hair, eyes, athletic as I like to work out. Hopeless romantic. Open to all nationalities. Looking for Miss Right, 30-45, who enjoys life. [✆304250](#)

### LET'S BE PALS

Easygoing SM, looking for someone to go out to movies and have fun with, no strings attached. If interested, call me. [✆304264](#)

### HONEST, OPEN-MINDED

SM, 5'5", 150lbs, a bad boy looking for some bad girls. If you think that's you, give me a call. [✆304153](#)

### HOPE I FIND YOU

WM, N/S, social drinker, one daughter not at home, would like to meet a marriage-minded, honest SF, 20-49, N/S, N/Drugs, social drinker, who enjoys camping, fishing, going to concerts and more. [✆304323](#)

### HONEST & EASYGOING

SWM, N/S, good sense of humor, no children, likes surfing, the outdoors, hiking, sports. Seeking attractive SF, 18-44, to be with. [✆304406](#)

### VERY OUTGOING

Male, 5'11", black/green, athletic build, likes travel, having fun, long drives and lots of other activities. Looking for an honest, outgoing woman to explore. [✆305492](#)

### IN SEARCH OF FULL-FIGURED...

cute BF, 27-50, who likes to have fun. Doesn't matter if you have children or not. I'm a BM, 43, who would like to meet you. [✆305365](#)

### LOOK NO FURTHER

SHM, 45, 5'8", likes beaches, movies. In search of meeting a SHF, 33-46, for friendship, maybe more. [✆308710](#)

### LET'S TALK

SWM, 6', green eyes, N/S, Polish-American, looking for SF, 27+, who can make me laugh! [✆308861](#)

### RENAISSANCE GENTLEMAN...

Male looking for some women who want to be satisfied. Let's meet for dinner or a movie and see what happens next! [✆312742](#)

### LET'S TALK!

SHM, 30, employed SWM, 28, 5'10", 250lbs, brown eyes, N/S, wants to meet a SW/BF, late 20s, N/S, who is ready for a relationship. [✆308573](#)

## > men seeking men

### CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. [✆862331](#)

### FREE MESSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. [✆860940](#)

### MAGIC FINGERS

WM, looking for WM, 22-65, who likes watching sports, going to movies, dining out, mutual massage and great stimulation. [✆290536](#)

### MARIN AREA

BiWM, in Marin, handyman and artist, 51, 5'6", 180lbs, good-looking, seeks buddy in Marin, let's talk! [✆264067](#)

### PLEASE ME

WM, late 50s, loves receiving oral, looking for men, 40+, who love giving. Discreet, at your place. [✆297636](#)

### SAFE PLAY

Married BiWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. [✆301773](#)

### BOY NEXT DOOR

Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! [✆301779](#)

### VERY ATTRACTIVE WM...

45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? [✆302014](#)



### COME PLEASE ME

HM looking for two men to give me oral and maybe do more. If interested, give me a call. [✆305410](#)

### FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. [✆753256](#)

### SEEKING MISS RIGHT

SWM, 40, looking for SH/WM, 30-55, for friendship first, possibly more. Want to meet? Call me back! [✆308429](#)

### CURIOUS

SBM, 190lbs, bi-curious, N/S, likes swimming, reading, travel. Seeking well-endowed male, 19-78. Call me, help me explore my curiosity! [✆308557](#)

### ORAL SUBMISSION

Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. [✆877130](#)

### STRIP NAKED

Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. [✆753246](#)

### STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. [✆897273](#)

### ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. [✆778621](#)

### NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. [✆891177](#)

### LEAN AND MASCLINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. [✆886605](#)

### LOOKING FOR LOVE

Seeking one man to love and care for completely and forever. Me: SBM, 50ish, affectionate, supportive, genuine, lots to offer. You: just be yourself, imperfect, mature older man, 70-90, with some humor, some laughter. Are you the one? [✆296673](#)

### NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. [✆863423](#)

## > women seeking women

### HONESTY A MUST

SBF, 39, 5'9",



## > sensual massage

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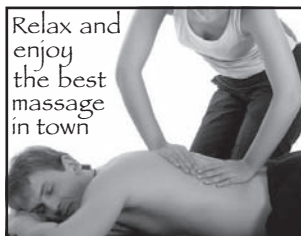
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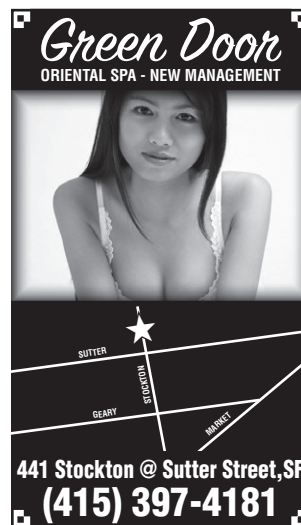


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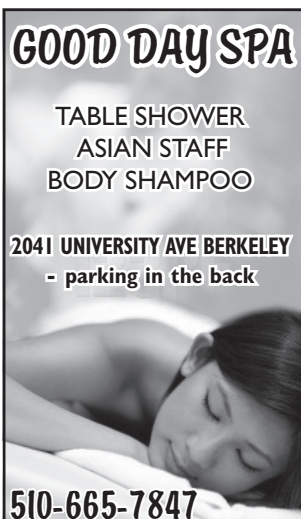
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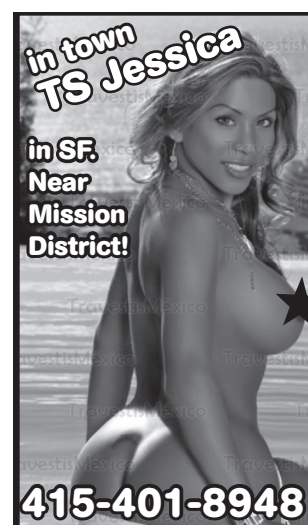
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# Objects in mirror

By Andrea Nemerson  
> andrea@altsexcolumn.com

## Dear Readers:

Since I can't write this week, I thought I could at least rerun a letter germane to recent discussions.

## Dear Andrea:

I met a guy through his very explicit and fun Craigslist ad describing the weird-ass kinky sex he wanted. So we e-mailed, met, and had a great time. He's handsome, intelligent, artsy ... totally my type. We end up in bed, he gives me some quality oral sex, and then he ejaculates within two minutes. He makes no move to get me off either, just makes some remark about that being "my random Craigslist hookup." I'm too flabbergasted to ask for more oral sex. And then he wants to spend the night and cuddle. I'm frustrated and confused, but let him, and don't comment on his premature ejaculation for fear of damaging his ego. Later we have sex again, and again he ejaculates within minutes. What do I do when he calls? What should I have said at the time?

Love,  
UnListed

## Dear List:

I once sat on a panel with Craig from Craiglist and I'm imagining him being mortified by this entire story. He's a shy boy. I would also dearly love to link to the offending ad, but it seems faintly unethical, although it's often said that once you post something on the Web, it's public, period, and ripe for linkage. He's probably taken it down by now, anyway. I can attest that the ad was lengthy, floridly descriptive, occasionally inept ("Bring your noble breasts"), and kinky in a cutely sophomoric, let-me-mash-grapes-in-you kind of way. It certainly did not read it as an offer of a two-minute, one-night stand complete with sexual frustration and dismissive jokes.

What to do if he calls? Doesn't that depend on whether you wish to see him again? If you do, you will have to say, "But I want to do the stuff you said in the ad! Not five minutes of sex and then goodnight. OK?" If you don't want to see him again, you say "no thanks."

There are ways to ask for more without bruising a boy's ego — some boys, anyway. The ones to whom one is not allowed to say anything but "Wow! That was the best sex ever!" are not worth playing with. Yours doesn't sound at all like the brutally macho type, more like your typical under-experienced urban dweeb-boy, so you would be quite safe in expressing an opinion, especially if you're upbeat about it: "That was hot! I'm still hot! C'mon, let's do some more." Not: "Well, that sucked. In fact, you suck." I

can't see the point of accusing him of premature ejaculation specifically, nor was that his greatest offense. What was, then? False advertising, of course. He proposed lengthy, goofy, sexy fun to ward off the looming, glowering gloom of autumn. Did he deliver any of that? No, he did not, and you would have been within your rights to point this out. On closer reading of his ad, though, I notice that he included an escape clause: "Not looking for mind-blowing, end-of-the-world sex."

I fear we shall all end up bringing our lawyers with us on first dates. End-of-the-world sex, indeed.

Love,  
Andrea

## Dear Andrea:

I recently hooked up with an inexperienced 23-year-old man. Sex has not been great for him in the past. With his ex, he always initiated, she never seemed to enjoy anything he tried, she refused to offer suggestions, they both became resentful, and now he's afraid of sex. He told me he's nervous and insecure, and when we finally got to it, he lasted about 15 seconds.

I find this guy unbelievably hot. I wouldn't have guessed he was so inexperienced, and I get turned on thinking about how some really great fucking could rock his world. So far I've tried to not judge him and to be patient. I'd like to show him how great sex makes life worth living. But I don't want to coddle or condescend to him. I also have no experience dealing with quick ejaculators. (It only happened once, but I'd like to know some techniques for keeping it from happening again.)

Love,  
Mama Teach

## Dear Mama:

He is, for your purposes, a babe in the woods. Coddle all you want. I wouldn't suggest actually condescending to him, if only because condescension, unlike, say, humiliation or scorn, lacks essential hotness. Assume that he is attracted to you at least in some part for your worldliness, and play it up. He is a tender, pink-eared schoolboy. You are Jeanne Moreau.

There is no instant technique applicable to premature ejaculation (and yes, 15 seconds is premature); it's all longer-term stuff. If interested, he can apply himself to his studies and gradually train himself out of coming so quickly, especially since it is likely nothing but nerves. Far simpler, though, is the magical solution available mostly to very young men and their partners: do it again. And again. And again.

Love,  
Andrea

Don't forget to read Andrea at Carnal Nation.com.

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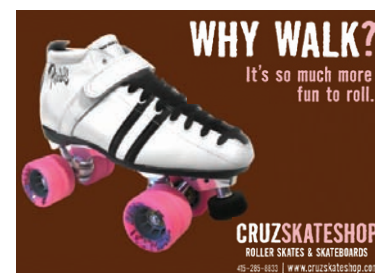
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